

SUCH PINGS SUCH TUGS: SELECTIONS FROM THE LIBRARY OF KENWARD ELMSLIE
A CATALOG BY BETTER READ THAN DEAD & DIVIDING LINE BOOKS, JUNE 2023





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INTRODUCTION

The library of Kenward Elmslie as I first encountered it seemed a modest thing. Restricted to a few dozen shelves on the second and third floors of his West Village townhouse, it was small and unostentatious, its treasures easily overlooked by a hasty eye—meaning of course my own. Hardly the library of a serious collector, I might even have thought. Only later did I realize it was a much rarer thing: a library that offers proof of something which books are but partial proof of: of how books come to exist in a library at all, and why. A library as human text, rife with association, shaped by shared joys and sometimes sorrows, whose secrets can only be earned by the turning of pages. Booksellers rarely get so lucky.

The library teems with life. You can scarcely open a book without finding it inscribed, so often “with love.” And who is at the other end? Colleagues and admirers, publishers and friends, acquaintances and postulants and peers. Here is John Latouche, early love and gifted librettist died tragically young. Here is Joe Brainard, partner of three decades. Here are the poets of The New York School, here The Poets Beyond. Here are painters, composers, collaborators. And again friends—so many friends to whom Kenward meant so much.

One moves from the library to the life and back: all one. Elmslie wrote poems, he wrote songs, he wrote musical plays, and plays, and operas, he wrote a novel, he wrote letters and I Remembers and made collages in which many different things became one. That to me seems the thread connecting so much of his work. Collaboration was the de facto mode, a lesson learned perhaps in the theater—or maybe just a gift of his nature. It is present in his role as supporter of arts, both publisher and patron. Even his poems seem animated by that spirit, always inviting in the disparate notes, reveling in a free-play of registers and referents, the candy wrapper woven into the ball gown.

I never met Kenward Elmslie. He is a ghost I have learned to see, limned by the affections laid down in his library. It is a sad mode of acquaintance for being so clear. And yet a perfect example of what attracts me most about a life in books: their ability to open up human worlds we might never have known, new dimensions of those we do. I hope this catalog succeeds in communicating at least part of the beauty I discovered.

Evan Miller
Dividing Line Books

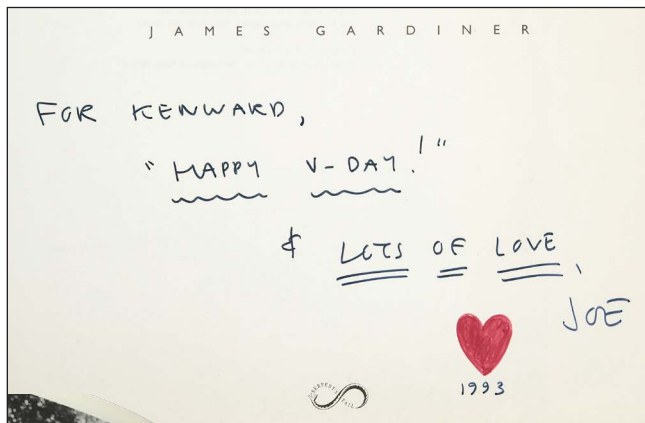
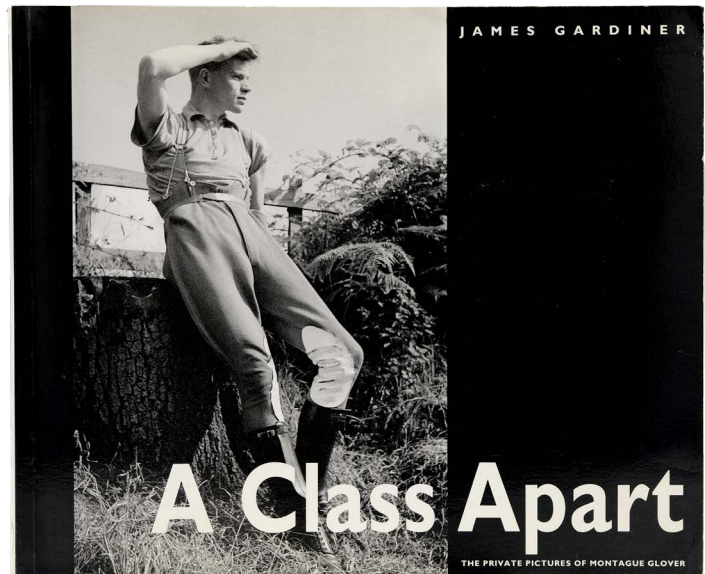


[A GIFT FROM JOE BRAINARD]

1. Gardiner, James.

A Class Apart : The Private Pictures of Montague Glover.

London/New York: Serpent's Tail, 1992.
144pp. Signature-bound in glossy photo-illustrated wraps, 8-1/2 x 10-1/4 in.
Black-and-white photo reproductions throughout. Light bump to bottom leading corner; soft diagonal crease to half-title, echoing out over the next dozen or so leaves; light textblock toning. Very good or better. Inscribed on the title page by Joe Brainard, with a drawing of a heart: "For Kenward, "Happy V-Day!" & lots of love, Joe 1993." \$1,500.



A collection of previously unpublished photographs by English architect and military officer Montague Glover (1898-1983), offering a rare window into gay history in the early decades of the 20th century. Selected and with commentary by James Gardiner. This copy with touching association, being a Valentine's Day gift from Elmslie's partner of three decades, the artist and poet Joe Brainard, who would die of AIDS-related pneumonia just over a year later, in May 1994.



2. Brainard, Joe. *Twelve Postcards.*

Calais, Vermont: Z Press, 1975.

Twelve unnumbered postcards, 4 x 6 in., each with a different illustration by Joe Brainard printed in black; in original printed envelope. Postcards fine. Envelope lightly soiled and rubbed, with "31" penned in red at top of flap.

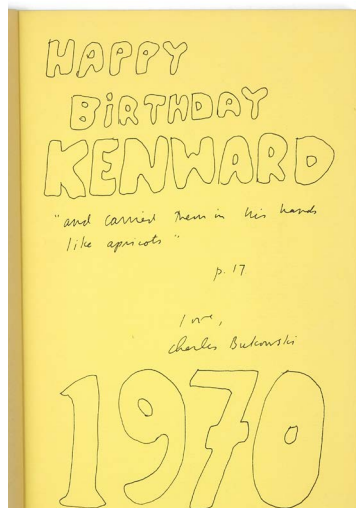


This set with an additional 4 x 6 in. notecard inscribed by Brainard with drawings of hearts and flowers in black ink, presenting the set to Elmslie, publisher of Z Press, and Brainard's partner from 1964 until Brainard's death in 1994: **"For Kenward with hearts and flowers, Joe."** \$2,000.

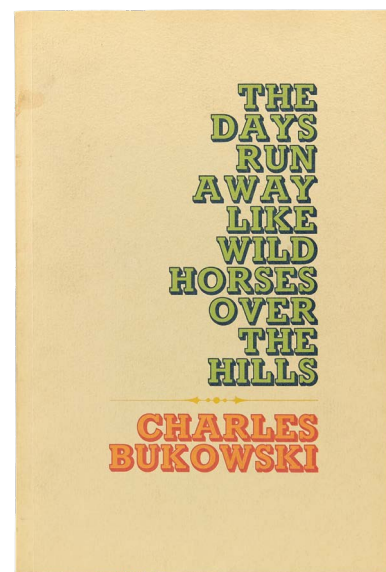
3. Bukowski, Charles. *The Days Run Away Like Wild Horses Over the Hills.*

Los Angeles: Black Sparrow Press, 1969. First edition, wrapped issue, one of 1,250. 153pp. 8vo. Toning to wraps; light stain to upper spine and front cover. Very good or better. Inscribed on the

front endpaper by Ron Padgett, posing as Bukowski: **"Happy Birthday Kenward** **"and carried them in his hands like apricots" p. 17 love, Charles Bukowski 1970."** \$400.



Bukowski's second full-length collection with Black Sparrow, as spuriously inscribed by Elmslie's close friend, poet Ron Padgett (b. 1942). Padgett confirmed his involvement in correspondence with the booksellers: "The inscription in the Bukowski was my idea of a joke, comparable to giving Kenward a book — any book — by Buk (the antithesis of Kenward)." Fogel 33. Morrow & Cooney 76.

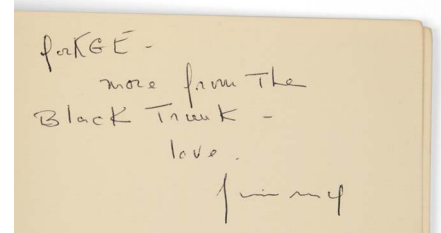


4. Schuyler, James. *May 24th Or So*.



NY: Tibor de Nagy Editions, 1966. First edition. One of 300 copies. 27pp. Signature-bound in wraps, 7-1/2 x 7-5/8 in. Wraps toned, irregularly to rear. Bump with attendant cover creases to bottom leading corner. Some hinge wear. Very good. Inscribed by Schuyler on the title page: "for KGE - more from The Black Trunk - love, Jimmy." **\$1,000.**

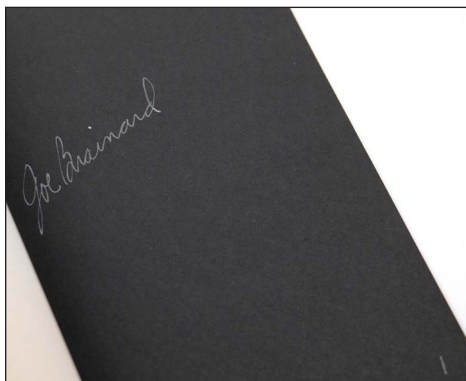
Inscribed copy of Schuyler's third book of poems, as published by Tibor de Nagy, the art gallery whose publishing wing was of



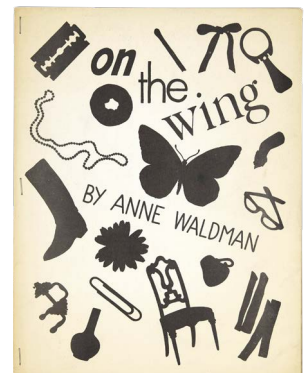
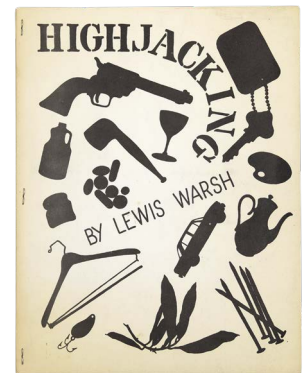
vital support to the first generation of New York School poets. Schuyler and Elmslie enjoyed a long and at times tempestuous friendship. In 1964, the two collaborated on a one-act play, *Unpacking the Black Trunk*, to which Schuyler's inscription here makes reference. Schuyler was a frequent visitor to Elmslie's Calais, Vermont summer home, Poet's Corner, and set numerous poems there, including "Vermont Diary" and "Evenings in Vermont." There he also suffered a serious breakdown in July, 1971: "I lost my (cosmic) temper & Kenward, who does not hesitate when duty calls & fetched a doc & here I am where I can do most good & have most fun," Schuyler wrote soon after in a letter to Anne and Fairfield Porter from Vermont General Hospital, where he spent several months recovering (Corbett, William, ed. *Just the Thing*, p. 353). That incident and others like it put a strain on his relationship with Elmslie, who nonetheless continued to support Schuyler as both publisher and friend.

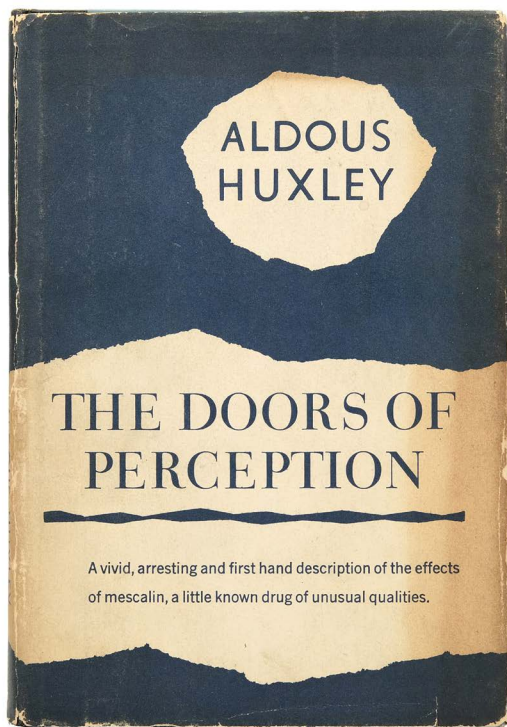
5. Waldman, Anne, and Lewis Warsh *On the Wing / Highjacking*.

[NY]: Boke Press, 1968. From a total edition of 500 copies, this being No. 1 of 25 copies **signed by Waldman, Warsh, and Joe Brainard**, who supplied the covers. Additionally, this copy inscribed by Waldman and Warsh on the vellum endpapers of their respective contributions: "For Kenward 'The Champ' May 23/1968 with much love, xxx" and "with LOVE from Lewis to Kenward 5/23/68." Two sections, side-stapled in tete-beche format. [11]/[11] leaves, with shared black leaf



at center signed and numbered by Brainard on both sides. Moderate toning to wraps, with some light corner wear and creasing. Very good. Poems by Waldman and Warsh, co-founders of notable small press Angel Hair, and close friends of Elmslie's. As published on Brainard's (and Elmslie's) Boke Press. Clay and Phillips, p. 266. **\$500.**



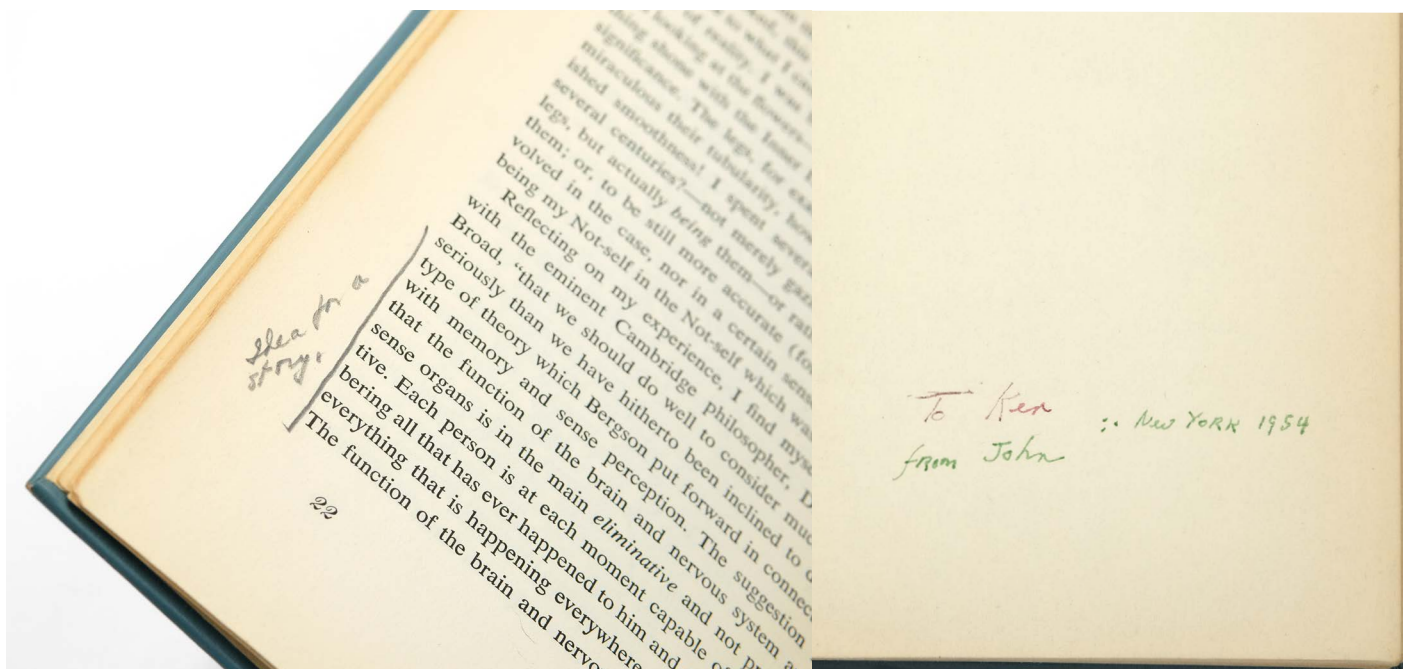


[A GIFT FROM JOHN LATOUCHE]

6. Huxley, Aldous. *The Doors of Perception.*

NY: Harper & Brothers, 1954. First edition (stated, with "M-C" date code). 79pp. Small 8vo. Blue papered boards backed with dark blue cloth; silver spine titles; dust jacket. Moderate shelfwear (color rubbed from tips); light toning to deckled fore-edge; a handful of pages with pencil underlining and margin brackets, presumably in Elmslie's hand. Unclipped ("\$.150") jacket with significant toning, particularly to spine and panel fore-edges, splitting to top of front spine hinge. Very good in a good jacket. Inscribed on the ffep by John Latouche: "To Ken from John New York 1954." **\$750.**

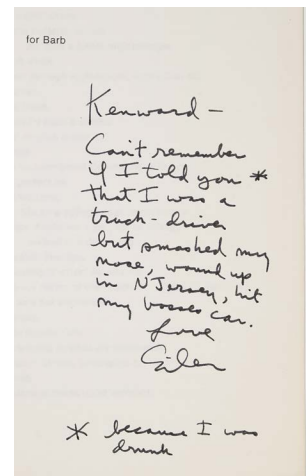
First American edition of Huxley's groundbreaking autobiographical account of his psychedelic experiments with mescaline, as inscribed to Kenward Elmslie by John Latouche, Elmslie's partner—and crucial early liason to the world of New York arts culture—from 1952 until Latouche's death in 1956. Latouche reportedly took mescaline in 1951 under the supervision of German-born psychiatrist Max Rinkel, notable for being the first doctor in the United States to work with LSD and other hallucinogens (Pollack, *The Ballad of John Latouche*, pp 332-333). Elmslie himself dabbled at least a little with psychedelics: at a Poetry Project celebration in his honor in April 2023, poet Anne Waldman shared an anecdote about an interaction of theirs during an LSD trip. Regardless, Elmslie apparently read this volume with attention, occasionally bracketing passages of interest, and adding on page 22 a margin note, "idea for a story," to a quote from English philosopher C. D. Broad that includes the following: "Each person is at each moment capable of remembering all that has ever happened to him and of perceiving everything that is happening everywhere in the universe." A significant first, with compelling association.





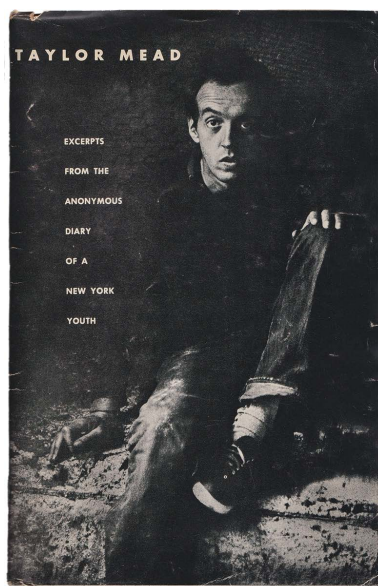
7. Myles, Eileen. *A Fresh Young Voice From the Plains.*

NY: Power Mad Press, 1981. 66pp. 8vo. Perfect-bound in pictorial wraps. Toning to covers; one horizontal stress crease to spine; light bump to bottom corner. Very good or better. Inscribed on the dedication page: **"Kenward – Can't remember if I told you* that I was a truck-driver but smashed my nose, wound up in N Jersey, hit my bosses car. Love Eileen *because I was drunk."** \$900.

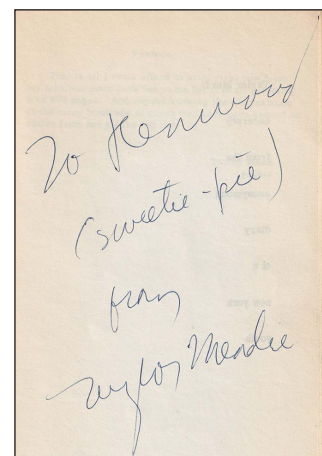


First full-length collection by noted American poet and one-time artistic director of the St. Mark's Poetry Project, Eileen Myles (b. 1949), with a particularly charming and audacious inscription. "Photos by Irene Young" stamped in red on copyright page, and final stanza of "New York" stamped in blue on p. 51, correcting two omissions noted by Myles in a chapter of *Chelsea Girls* devoted to the book's release party (Black Sparrow Press, 1994, pp. 128-129). In correspondence with the booksellers, Myles acknowledged that most but not all copies received the stamps: "Whenever a book passed through my hands since I owned the stamp they got stamped. That wouldn't be limited to the book party, it would be copies I mailed to friends like Kenward and ones I brought to book stores on consignment. Or sold at readings though I don't actually remember that. The publisher wasn't very hands on so I bet most copies came through me but if she had a box in her loft she was either giving to people or distributing some other way they probably didn't get the stamp. As far as I know there was only one printing which was 500, I think."

8. Mead, Taylor. *Excerpts from the Anonymous Diary of a New York Youth.*



Venice, California: Jeffrey Reiss Publications, 1964. 42pp. 8vo. Saddle-stapled photo-illustrated wraps. Wrappers lightly rubbed and edgeworn, with a few small creases and two small chips at head. Very good. Signed by Mead and inscribed to Elmslie on the flyleaf: **"To Kenward (sweetie-pie) from Taylor Meadie."** \$450.

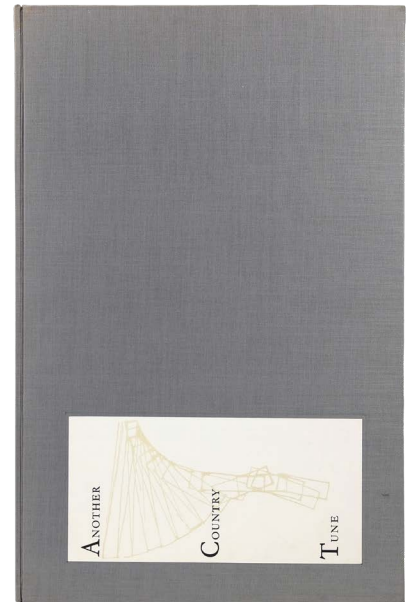


Third printing of Taylor Mead's first book (after the first printing of 1961) and first volume of his four-part series of poetical memoirs. "This is all I could afford to print right now from my fabulous main book but watch for it in all gleaming 6 or 800 pages. And anyone knowing the whereabouts of the many

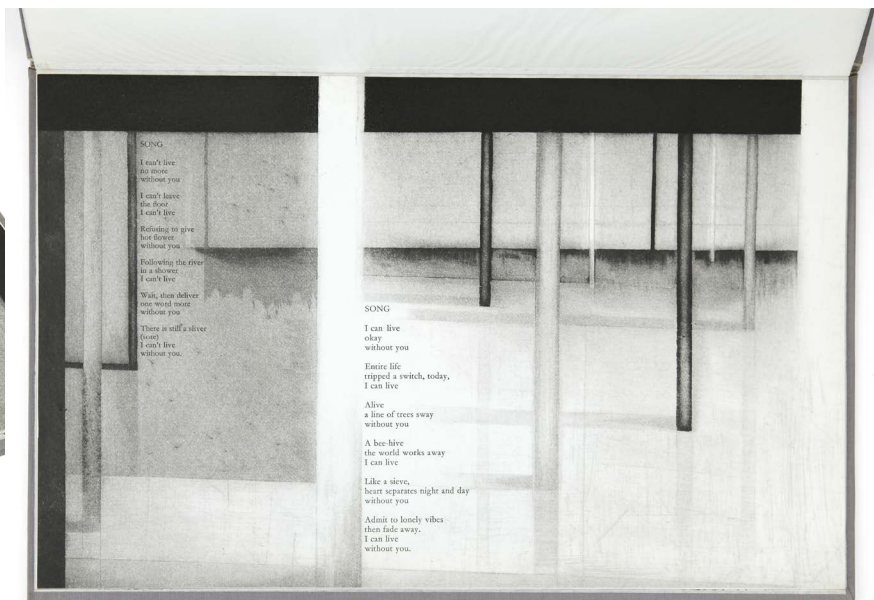
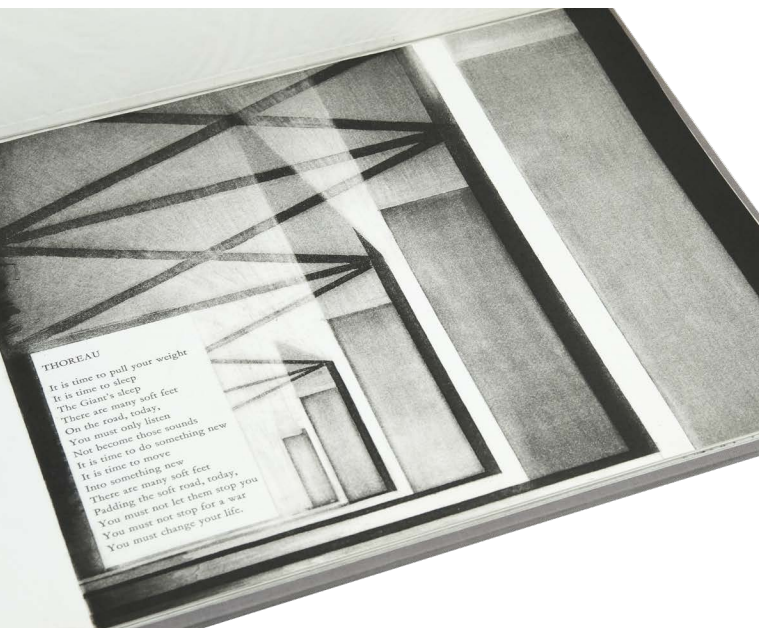
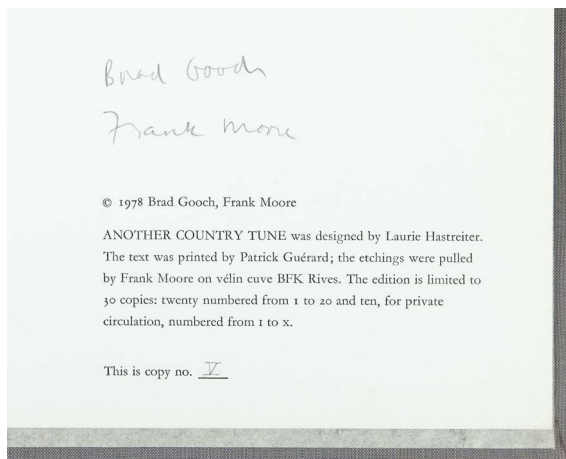
hundreds of pages that have been conned or stolen from me please tell me. Taylor Mead | genius" (from the preface). OCLC locates no copies of this printing.

9. Gooch, Brad, and Frank Moore. *Another Country Tune.*

Paris: Brad Gooch, Frank Moore, 1978. Copy "V" of ten private-circulation copies, from a total edition of 30, signed by Gooch and Moore in pencil to colophon. [8] leaves, printed recto only: half-title; title; [5] leaves (with vellum guard sheets) of poems/etchings; colophon. Folio, 17-3/4 x 11-5/8 in. Gray cloth; paper title-label mounted on front board; original glassine jacket. Jacket with chipping and toning; good. Small spot of sunning to head of spine, one nick to cloth of front board, evidently a production flaw; very near fine. Designed by Laurie Hastreiter. Text printed by Patrick Guérard, etchings pulled by Frank Moore on vélin cuve BFK Rives. **\$2,500.**



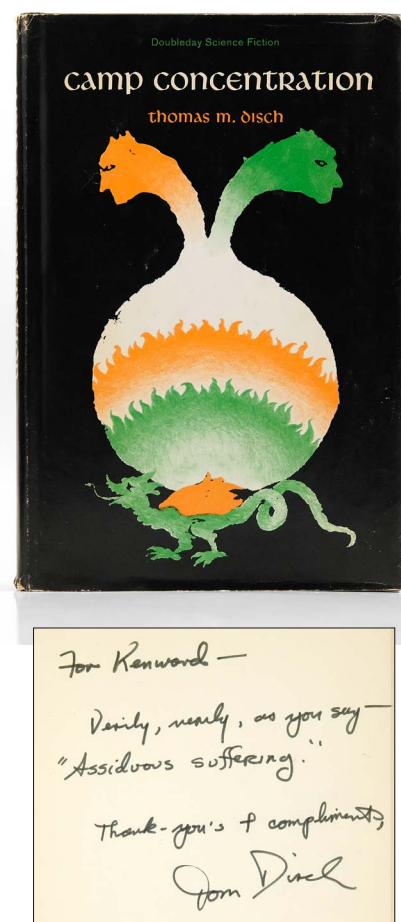
A finely produced book combining poems and etchings. Brad Gooch (b. 1952), an American poet-turned-prose writer, is perhaps best known for his definitive 1993 biography of Frank O'Hara, *City Poet*. Elmslie in 1977 published a book of Gooch's poems, *The Daily News*, on Z Press. Frank Moore (1953-2002) was a New York-born artist noted for figurative paintings that wed dream-like symbolism with deeply rooted social engagement. These etchings, produced while Moore was in residency at the Cité Internationale des Arts in Paris, are more demonstrative of the early abstraction he was soon to turn away from, while prefiguring his growing affinity for surreal landscapes. Diagnosed with HIV in 1987, Moore dedicated much of his remaining years to AIDS activism; as a member of the artists' faction of ACT UP, he was one of the principal designers of the iconic red AIDS ribbon. His work, widely held, has continued to garner significant attention since his death; New York University staged an important retrospective in 2012, and the David Zwirner gallery hosted an exhibition of his paintings as recently as December 2022. In keeping with its small limitation, OCLC locates just five institutional holdings of this title (though fails to report a sixth, held by MoMA).



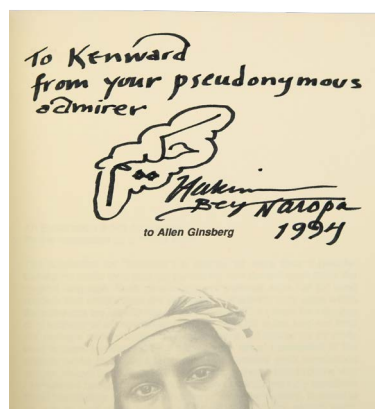
10. Disch, Thomas. *Camp Concentration.*

NY: Doubleday & Company, 1969. First edition. 184pp. 8vo. Black cloth; orange spine titles; dust jacket, featuring design by Saul Lambert. Some fraying to cloth at base of spine. Light bumping top corners. Very good in a very good, unclipped (“\$4.95”) jacket with wear and slight loss at spine ends and tips, a white paint stain to spine panel. Inscribed by Disch on the front endpaper: “For Kenward — Verily, nearly, as you say — *Assiduous suffering.*” Thank-you’s & compliments, Tom Disch.” **\$1,500.**

First American edition of Disch’s celebrated New Wave science fiction novel, a dystopic riff on the Faust legend and imperialistic American military policy. Disch, a poet as well as a novelist, was an active participant in the New York poetry scene, his work represented in *Adventures in Poetry* and other contemporary journals; he and Elmslie surely had a more than passing social relationship. The quotation in Disch’s inscription repeats a line from Elmslie’s book-length poem *The Champ* (Black Sparrow Press, 1968). In 1971, Disch was to include a chapter from Elmslie’s novel-in-progress, *The Orchid Stories*, in his anthology of speculative fiction, *The Ruins of Earth*.

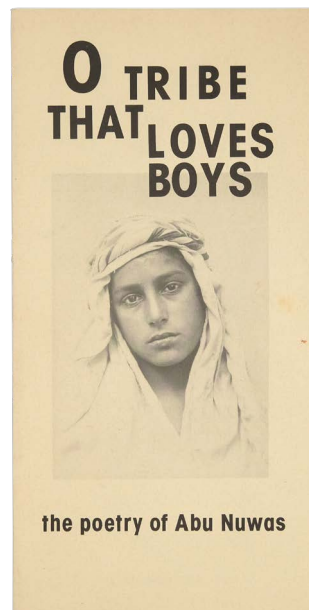


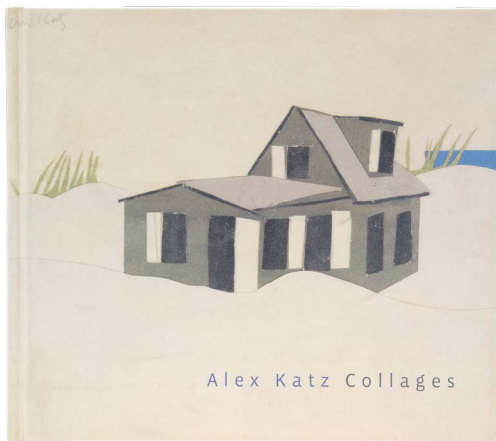
11. Abu Nuwas; translated by Hakim Bey. *O Tribe That Loves Boys.*



Amsterdam: Entimos Press, 1993. From a total edition of 1,000 copies. [54]pp. Signature-bound in oblong wraps, 11 x 5-1/2 in. Light toning and a few spots of soiling to wraps, else near fine. Calligraphically signed and inscribed on the dedication page: “To Kenward from your pseudonymous admirer Hakim Bey Naropa 1994.” **\$600.**

Poems extolling the beauty of boys by the 8th century Persian poet Abu Nuwas, as translated under his Hakim Bey pseudonym by anarchist writer and theorist Peter Lamborn Wilson (1945-2022), who also supplies a biographical essay. Though respected for his unique brand of mystical anarchism, and for his concept of Temporary Autonomous Zones, Wilson’s legacy is blighted by his insistent defense in such venues as the NAMBLA Bulletin on the virtues of paedophilic love—the present publication, one of his scarcest, being consonant with that problematic strain. A Naropa regular, Wilson presumably inscribed this copy to Elmslie in July 1994, when Elmslie was there to present, with collaborator Steven Taylor, excerpts from their recent musical play, *Postcards on Parade*.

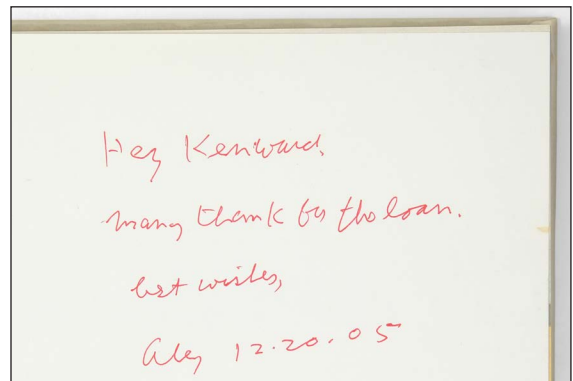




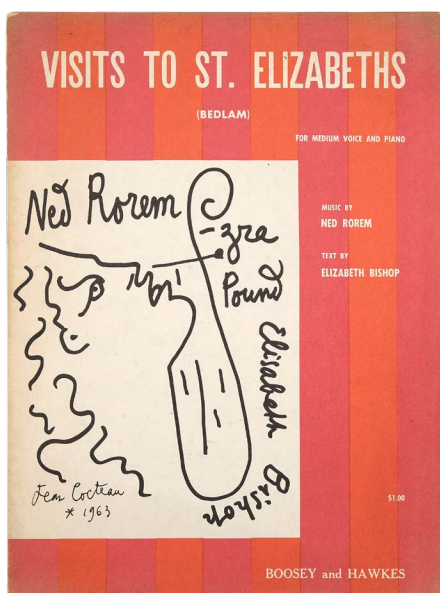
12. Katz, Alex; text by David Cohen. *Alex Katz Collages.*

Waterville, ME: Colby College Museum of Art, 2005. First edition. 179pp. Oblong octavo, 8-1/2 x 9-3/4 in. Pictorial boards, lacking a jacket as issued. Full-color reproductions throughout. Mild bumping to board corners; a few spots of light soiling to textblock edges. Very good or better. Inscribed by Katz to half-title: "Hey Kenward, Many thank [sic] for the loan. Best wishes, Alex 12-20-05." **\$750.**

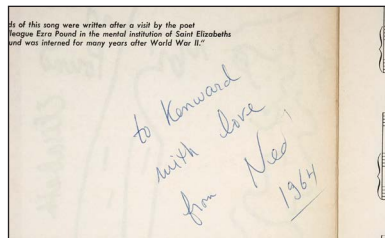
An art book published in conjunction with an exhibition of collages by noted American artist Alex Katz (b. 1925). Elmslie is credited at rear in a list of lenders to the exhibition, and identified on p. 98 as owner of the pictured work *Figures on Beach*. He and Katz had a long-running relationship, with Katz supplying cover art for two of Elmslie's books, *Motor Disturbance* (1971) and *City Junket* (1972), as well as illustrating Harry Mathews' *Selected Declarations of Independence*, published by Z Press in 1977.



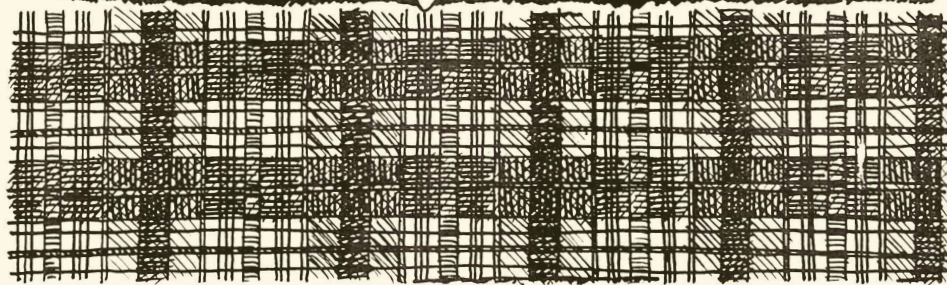
13. Rorem, Ned, and Elizabeth Bishop. *Visit to St. Elizabeth's (Bedlam).*



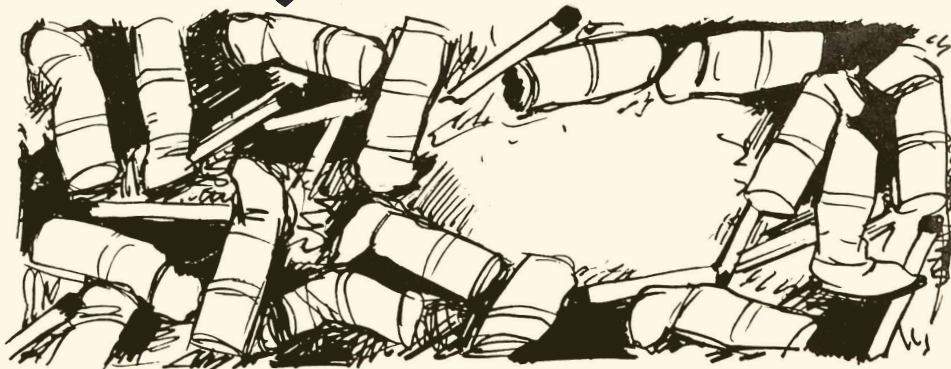
NY: Boosey and Hawkes, 1964. 12pp. Musical score, unbound as issued, 12 x 9 in., with cover image by Jean Cocteau. Moderate soiling to covers, mild corner wear; very good. Inscribed by Rorem on front cover verso: "to Kenward with love from Ned 1964."



Rorem's musical setting of Elizabeth Bishop's poem depicting the 13-year hospitalization of Ezra Pound, as warmly inscribed to Elmslie. Rorem and Elmslie notably collaborated twice, with Elmslie penning lyrics for "A Far Island: Two Choruses for Women's Voices" (1962) and the libretto for *Miss Julie* (1965), the first of Rorem's two full-length operas, based on the 1888 August Strindberg play of the same name. **\$400.**



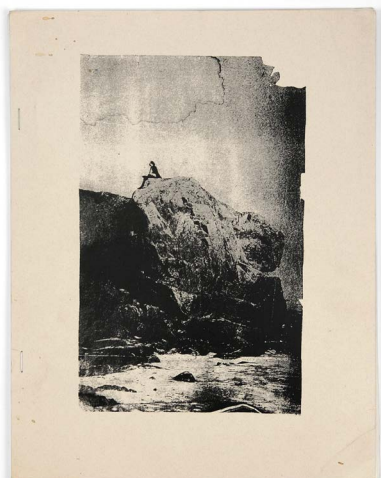
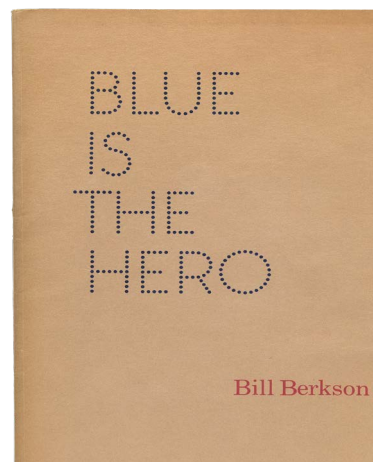
new york school



14. Berkson, Bill.

Blue Is the Hero (Poems 1960-1975).

Kensington, CA: L Publications, 1976. One of 1,800 softcover copies. 124pp. 8vo. Signature-bound in printed brown wraps. Toning and soiling to wraps. Front cover and first leaves with two spots of slight moisture rippling along fore-edge. Very good. Inscribed by Berkson on the half-title: "For Kenward 'fizz ahh!' (p.68) love, Bill." \$75.



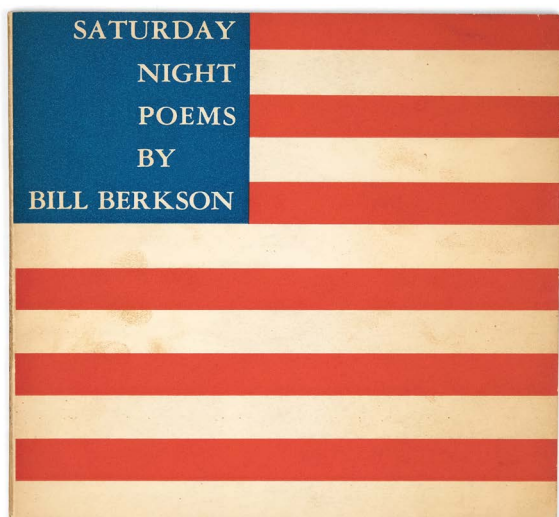
15. Berkson, Bill.

Parts of the Body : a 1970s-1980s Scrapbook.

New Orleans, LA: Fell Swoop, [2006]. From a total edition of 200 copies. [29] leaves, printed recto only. 4to. Side-stapled in pictorial wraps. Soiling to covers. Bump to bottom fore-corner resulting in two creases echoing through the textblock. About very good. Fell Swoop #78. Inscribed by Berkson on title page: "for Kenward – Numero Uno of our killer combo. Love, Bill." \$40.

16. Berkson, Bill. *Red Devil.*

Bolinas, CA: Smithereens Press, 1982. Second printing, one of 100 copies. [18] leaves, printed recto only. 4to. Side-stapled in wraps with cover drawing by Lynne O'Hare and blue tissue endpapers. Very good, with light toning and wear to wraps, creasing to top front corner. Inscribed by Berkson on the title page: "For Kenward, 'I say 'Ah-hah'' Love, Bill." \$75.



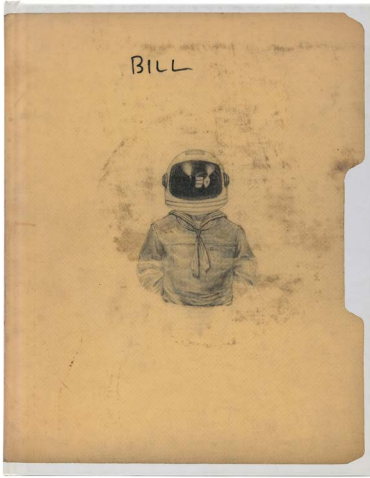
17. Berkson, Bill.

Saturday Night Poems.

NY: Tibor de Nagy Editions, 1961. First edition. One of 300 copies signature-bound in printed wraps, 7-1/2 x 7-1/2 in. 35pp. Textblock toned; moderate toning and soiling to wraps. Altogether very good. Inscribed on title page recto: "To Kenward, From Bill." Berkson's first book. \$400.

18. Berkson, Bill. *Start Over*.

Bolinas, CA: Tombouctou, 1983. 32pp. 8vo. Saddle-stapled in blue wraps printed in silver. Mild fading along spine, else fine. A prose work, the "midsection of a longer work-in-progress called Dante Diary." **\$20.**



19. Berkson, Bill, and Colter Jacobsen. *Bill*.

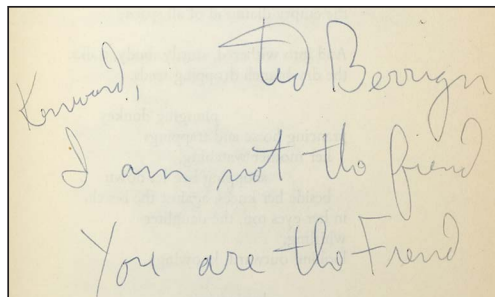
San Francisco: Gallery 16 Editions, 2008. [48]pp. 8vo. Glossy pictorial boards, lacking a jacket as issued. Fine. Texts by Berkson, as illustrated by Jacobsen. Signed and inscribed by Berkson on the title page: "For Kenward, with immemorial love." **\$40.**

20. Berkson, Bill, and Frank O'Hara. *Hymns of St. Bridget*.

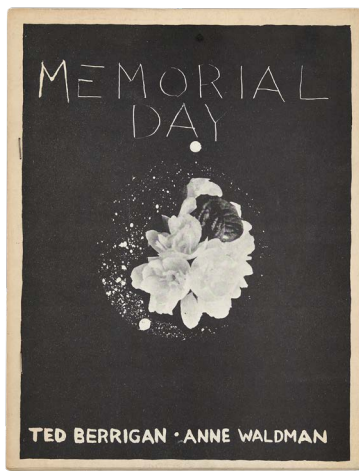
NY: Adventures In Poetry, 1974. First edition. From an edition of 750, per Berkson's recollection. [22] leaves, printed recto only. 4to. Side-stapled in printed wraps. Near fine, with light wear, mild toning to textblock edges. Collaborative poems. Smith A18. **\$30.**



21. [Berrigan, Ted, contributor & inscription by] *The Paris Review Vol. 10, No. 37, Spring 1966.*



Paris: The Paris Review, 1966. 155pp. 8vo. Signature-bound in pictorial wraps. Moderate soiling; cluster of grease stains to cover and first dozen or so leaves, echoing out. Good to very good. Signed and inscribed by Berrigan at his p. 75 contribution, a poem titled "The Fiend": "Kenward, I am not the fiend you are the fiend." **\$150.**

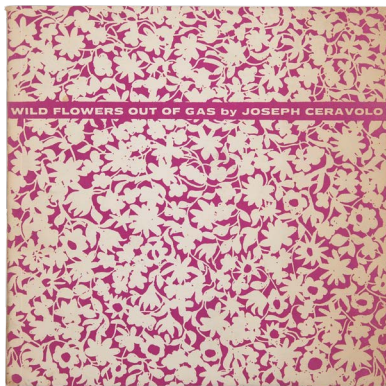
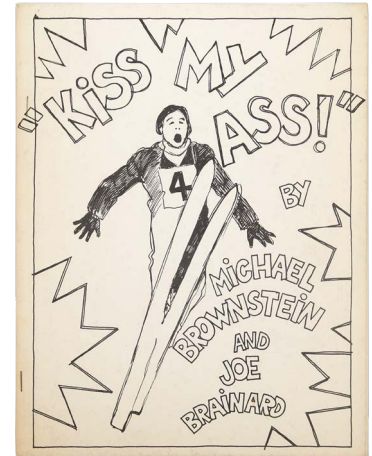


22. Berrigan, Ted, and Anne Waldman.
Memorial Day.

[NY]: The Poetry Project, 1971. First edition. [28] leaves, printed recto only. 4to. Side-stapled in wraps. Very good, with light toning and rubbing. Published on the occasion of a May 5, 1971 poetry reading by the two authors. Cover design by Donna Dennis.
\$150.

23. Brainard, Joe, with Michael Brownstein, and Ron Padgett.
KISS MY ASS! / SUFFERIN' SUCCOTASH.

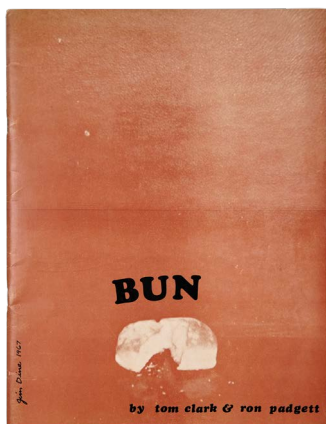
NY: Adventures in Poetry, 1971. One of 274 unsigned copies of 300 total. Two works, bound tete-beche in side-stapled wraps. [7]/[6] leaves, printed recto only. 4to. Very good or better, with rubbing and toning to wraps. Two comic book-style collaborations, as written by Brownstein and Padgett, respectively, and drawn/lettered by Brainard. **\$80.**



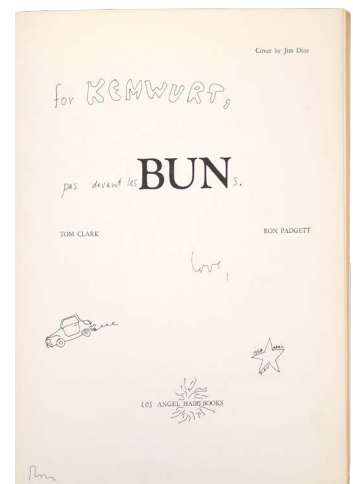
24. Ceravolo, Joseph.
Wild Flowers Out of Gas.

NY: Tibor de Nagy Editions, 1967. One of 300 total copies. 30pp. Signature-bound in wraps printed in purple, 7-1/2 x 7-1/2 in. Toning and soiling to wraps; one small spot of soiling top of textblock fore-edge. Very good. Ceravolo's second collection of poems. **\$225.**

25. Clark, Tom, and Ron Padgett. *BUN.*



NY: Angel Hair, 1968. [28]pp. 4to. Saddle-stapled in printed wraps. Moisture stain and toning to rear cover. Some corner wear and curling. Very good. Cover by Jim Dine. Inscribed with doodles by Padgett on the title-page: "For KEMWURT, pas devant les [BUN]s Love, 1968 APRIL FIRST LOS [ANGEL HAIR]S Ron." Collaborative poems, written in an "empty outbuilding" while Clark and Padgett were visiting Elmslie's Calais, Vermont summer home, per Clark's account in *The Angel Hair Anthology* (p. 579). **\$175.**

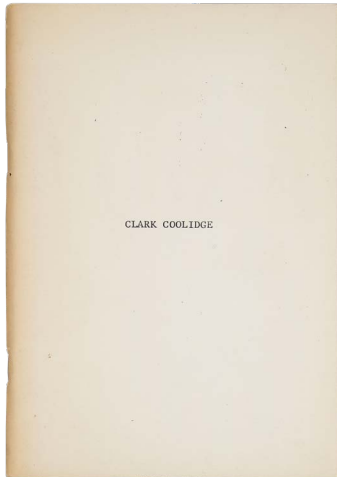


26. Collom, Jack, and Larry Fagin. *Lime Rickeys*.

New York: G. Legman & Sons, 1994. [24]pp. 4to. Saddle-stapled wraps. Edition of 200. Trace soiling and wear; near fine. Collaborative limericks. **\$30.**

27. Coolidge, Clark; Bill Berkson, ed. *Big Sky 3 : The Clark Coolidge Issue*.

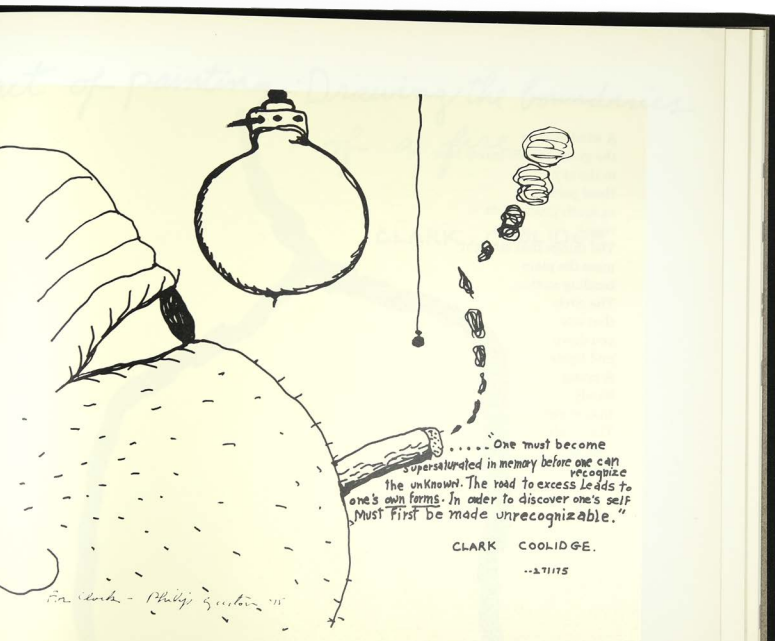
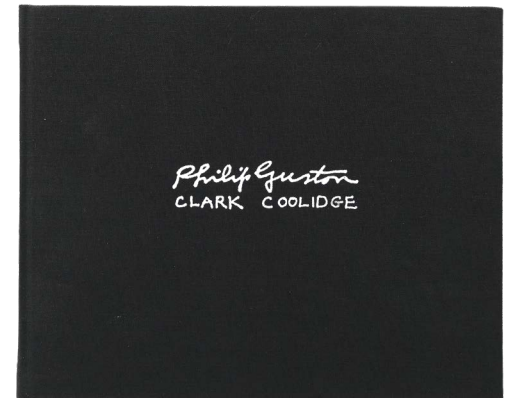
Bolinas, CA: Big Sky, 1972. [76]pp. 8vo. Saddle-stapled in pictorial wraps. Foxing and toning to covers. Diagonal crease to bottom corner, repeating throughout textblock. Several other short corner creases. A good to very good copy of the third issue of Bill Berkson's seminal 1970s little mag, dedicated entirely to the work of Clark Coolidge. With an introduction by Tom Clark. **\$30.**



28. Coolidge, Clark. *Clark Coolidge*.

[NY]: Lines, 1967. [24] leaves, printed recto only. 8vo. Saddle-stapled in white wraps printed on front cover only. Very good or better, with toning to spine and some scattered soiling to covers. Apparently Coolidge's second book, following *Flag Flutter & U.S. Electric* (1966), also published by Aram Saroyan's Lines imprint. Scarce. **\$150.**

29. Coolidge, Clark, and Philip Guston. *Baffling Means*.



Stockbridge, MA: o-blēk editions, 1991. First edition. No. 75 of 100 hardcover copies **signed by Coolidge** on page at rear. 118pp. Oblong octavo. Black cloth stamped in white on front board and spine; lacking a jacket, presumably as issued. Mild rubbing to white titles. Light toning to edges of textblock. Near fine. Poems by Coolidge, illustrated throughout with reproductions of drawings by Guston. **\$200.**

30. Corbett, William.
Columbus Square Journal.



Lenox, MA/
 NY: Angel Hair
 Books, 1976.
 Edition of
 1,000. [64]pp.
 8vo. Perfect-
 bound in glossy
 printed wraps.
 Very good or
 better, with
 toning and
 rubbing to
 wraps. Cover by
 Philip Guston.

Inscribed by Corbett on title page: "**For
 Kenward – 5 January '77 Bill.**" \$60.

31. Corbett, William.
*Literary New England : A History
 and Guide.*

Boston: Faber and Faber, 1993. 206pp., with
 index. 8vo. Perfect-bound in glossy pictorial
 wraps. Inscribed on the title page: "**14
 October '93 For Joe [Brainard] & Kenward
 [Elmslie] at Poet's Corner This book of
 anecdotes to muse upon, with their friend's
 love & gratitude, Bill.**" A guide to various
 literary landmarks in New England. Calais,
 Vermont receives brief mention as the burial
 place of John Latouche and as an inspiration
 for a number of James Schuyler poems,
 though neither Elmslie nor his Poet's
 Corner residence are mentioned by name.
 \$50.

32. Corbett, William.
Montpelier Biscuit.

Durham, England: Pig Press, 1980. [12]
 pp. 4to. Saddle-stapled in light green wraps
 printed in blue. Very near fine. Inscribed on
 the title page: "**For Kenward Christmas '80
 Bill.**" \$40.

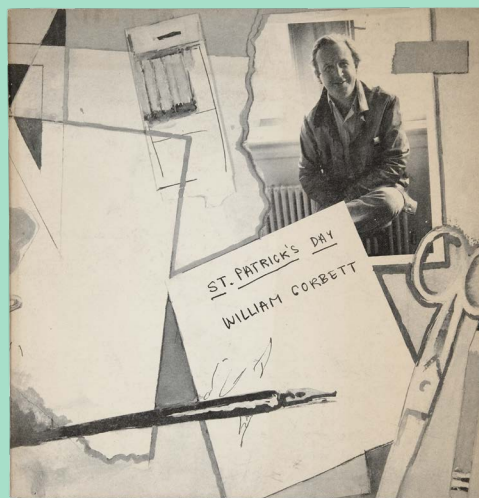
33. Corbett, William.
Remembrances.

Great Barrington, MA: The Figures, 1987.
 35pp. 8vo. Saddle-stapled in printed wraps.
 Soft vertical crease to toned covers, echoing
 through textblock. Light water rippling to
 rear cover and last several leaves. Very good.
 Signed and inscribed by Corbett on the title
 page: "**Kenward's Book! All love, Bill 15
 October '87.**" \$30.

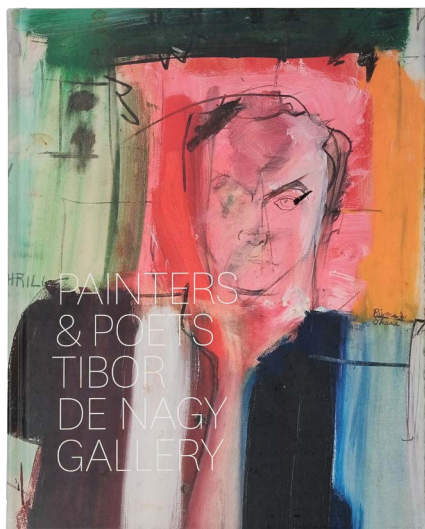
34. Corbett, William.
Schedule Rhapsody.

Durham, England: Pig Press, 1980. 23pp.
 8vo. Saddle-stapled in plain blue wraps with
 printed dust jacket. Tiny bumps to corners,
 some soiling/rubbing to jacket. Near fine.
 Inscribed on the half-title: "**To Kenward
 with love Bill 6 March '81.**" \$40.

35. Corbett, William.
St. Patrick's Day.



Cambridge MA: Arion's Dolphin, 1976.
 [52]pp. Perfect bound in printed wraps, 8
 x 8-1/8 in. Very good or better, with some
 toning and soiling to wraps. Inscribed
 on the dedication page: "**For Kenward
 17 November Love Bill.**" Cover art by
 Joe Brainard. Interior drawings by Philip
 Guston. Arion's Dolphin #15; a special issue
 of the poetry quarterly. \$75.

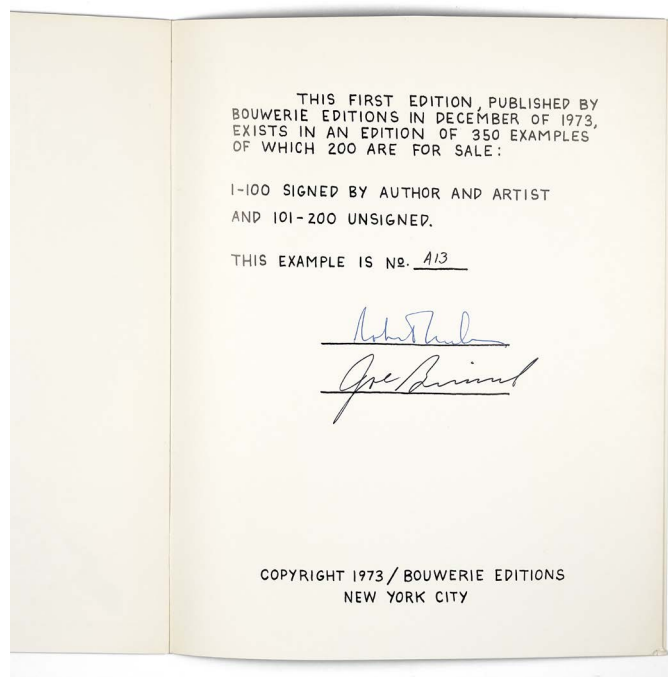
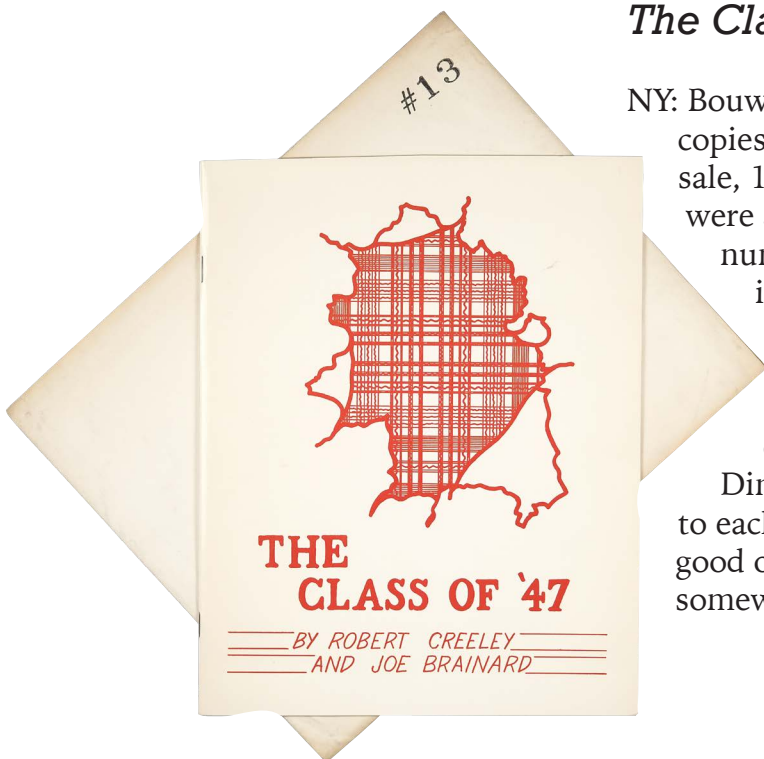


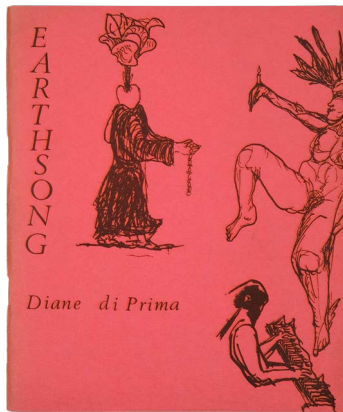
36. Crase, Douglas, and Jenni Quilter. *Tibor de Nagy Gallery : Painters & Poets.*

NY: Tibor de Nagy Gallery, 2011. 92pp. Large quarto. Pictorial boards, lacking a jacket as issued. Two leaves with vertical creases. Else fine. A lavishly illustrated overview of the relationships between mid-century painters and poets fostered by the Tibor de Nagy Gallery, published in conjunction with a show of the same title celebrating the gallery's 60th anniversary. This copy inscribed on the half-title: "For Kenward— love, Pat & Ron [Padgett]." **\$100.**

37. Creeley, Robert, and Joe Brainard. *The Class of '47.*

NY: Bouwerie Editions, 1973. From a total edition of 350 copies, 200 of which were numbered and offered for sale, 1-100 being signed. The remaining 150 copies were apparently reserved for poet and artist, and numbered accordingly with either a P or an A. This is copy A13, which **both Creeley and Brainard have signed to colophon** (though their signatures on private-circulation copies are not strictly called for). [8]leaves, printed recto only. 4to. Saddle-stapled in illustrated wraps. Ding to bottom fore-corner, resulting in short tears to each of the leaves. Mild toning to textblock. Very good or better in the original folder, stamped "#13," somewhat toned and creased. **\$300.**



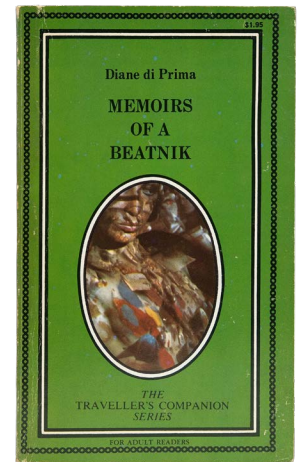


38. Di Prima, Diane.
Earthsong : Poems 1957-1969.

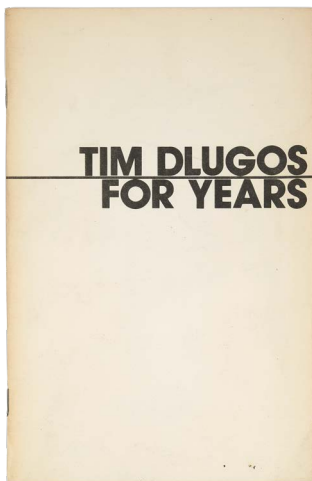
NY: Poets Press, 1968. [60]pp. 8vo. Saddle-stapled in printed red wraps. Soft crease to bottom front cover. Wraps lightly soiled. Very good or better. Cover drawing by George Herms. Poems selected by Alan S. Marlowe, who supplies a brief introduction. **\$40.**

39. Di Prima, Diane. *Memoirs of a Beatnik.*

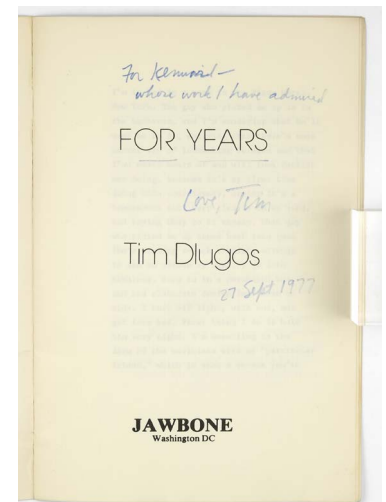
NY: Olympia Press/The Traveller's Companion Series, 1969. 174pp. 12mo. First edition. Perfect-bound in printed green wraps. Light rubbing to wraps. Some surface creasing to spine; binding unproblematic. Very good or better. Di Prima's erotic memoir about coming of age as a woman in the Beat years. **\$125.**



40. Dlugos, Tim. *For Years.*



Washington DC: Jawbone, 1977. Edition of 200. [12]pp. 8vo. Saddle-stapled in printed wraps. Wraps lightly toned and soiled, with several soft bumps and creases. Very good. Inscribed on the title page: "For Kenward- whose work I have admired [title underlined] Love, Tim 27 Sept 1977." Text with two interlinear ink annotations, presumably in Dlugos's hand: "I kiss a man and think how long I waited." on p. 4, and "in occupants absence. I'm watering the plants" on p. 10. Scarce. **\$450.**

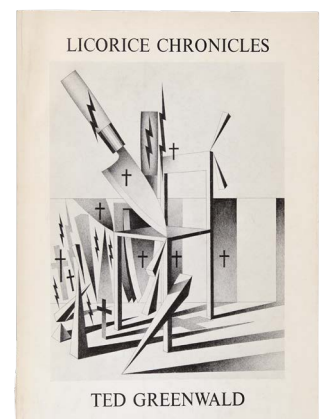


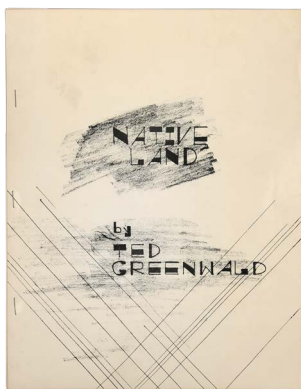
41. Greenwald, Ted. 3.

[Victoria, TX]: Cuneiform Press, 2008. 163pp. 8vo. Perfect-bound in printed wraps. Near fine, with some soiling to covers. Inscribed on the title-page: "Dear Kenward- Happy Birthday Love, Ted 2009." **\$50.**

42. Greenwald, Ted. *Licorice Chronicles.*

NY: The Kulchur Foundation, 1979. 148pp. 8vo. Perfect-bound in printed wraps. Soiling to wraps. Moisture rippling to front cover at top of spine. Very good. **\$40.**



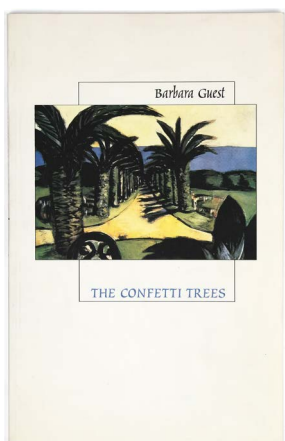
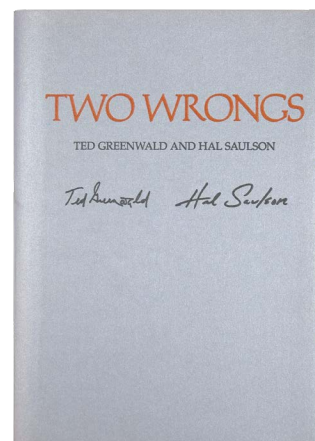


43. Greenwald, Ted. *Native Land*.

Washington DC: Titanic Books, 1977. From an edition of 200 copies. [44]pp., printed recto only. 4to. Side-stapled in wraps. Light bump to top corner, some soiling to wraps. Very good or better. **\$40.**

44. Greenwald, Ted, and Hal Saulson. *Two Wrongs*.

[Victoria, TX]: Cuneiform Press, 2007. One of 250 softcover copies. [60]pp. 8vo. Signature-bound in black wraps with dust jacket glued to spine. Fine. Inscribed by Greenwald on title page: "2009 More Happy Birthday Love, Ted." Poems by Greenwald with paintings by Saulson reproduced in black-and-white on opposing pages. **\$50.**

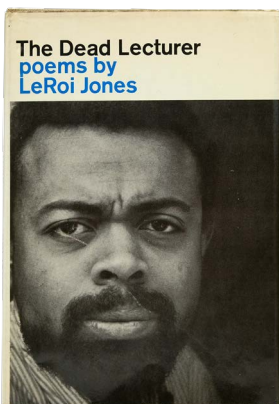
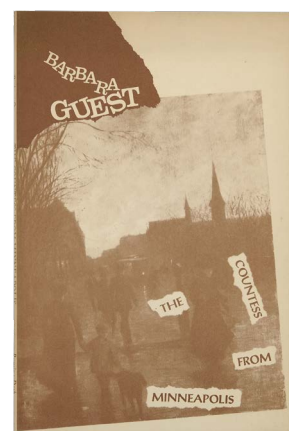


45. Guest, Barbara. *The Confetti Trees*.

Los Angeles: Sun & Moon Press, 1999. 67pp. 8vo. Perfect-bound in pictorial wraps. Near fine, with a light bump to top fore-corner of textblock. Inscribed by Guest on the half-title: "For Kenward, from the the theatre of the imagination we share, Admiringly, Barbara." . An uncommon Guest collection. **\$100.**

46. Guest, Barbara. *The Countess From Minneapolis*.

Providence: Burning Deck, 1976. 42pp. 8vo. Wraps. Very good or better, with toning to wraps, light bump to crown of spine. Kenward Elmslie's copy, inscribed (presumably to him) on the half-title: "Admiring glances from the countess as ever, Barbara." **\$125.**

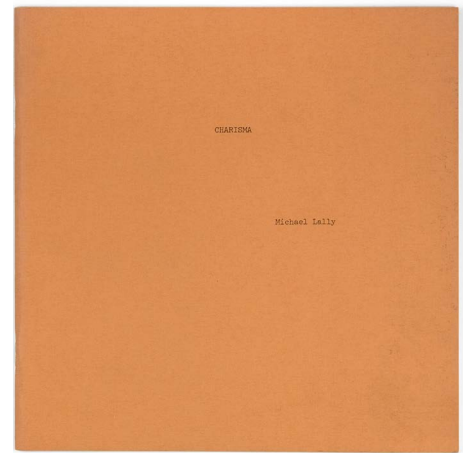


47. Jones, LeRoi [Amiri Baraka]. *The Dead Lecturer*.

New York: Grove Press, 1964. First edition. 8vo. 79pp. Gray cloth; red spine titles; dust jacket. Mild toning to edges of boards, light dust soiling textblock top. Near fine in a very good jacket, unclipped, with soiling and toning along top edge. **\$100.**

48. Lally, Michael. *Charisma*.

NY: O Press, 1976. Edition of 200. [40]pp. Saddle-stapled in matte tan wraps, 8 x 8 in. Near fine, with light soiling to wraps and a touch of wear at corners. Inscribed by Lally on copyright page: "For Kenward who has it [i.e. charisma] in abundance but filters it through a modest 'grace' – michael." **\$100.**



49. Lally, Michael. *Hollywood Magic*.

Los Angeles: Little Caesar, 1982. 176pp. 8vo. Perfect-bound in pictorial wraps. Very good, with corner wear, rubbing along hinges. **\$15.**

50. Lally, Michael. *In The Mood*.

Washington, DC: Titanic Books, 1978. Edition of 200. [12]pp. 4to. Saddle-stapled in printed wraps. Toning to wraps, which also show creasing and some light water-rippling. Good to very good. A single long poem about Frank O'Hara, with an image of him on front cover. **\$30.**

51. Lally, Michael. *Sex / The Swing Era*.

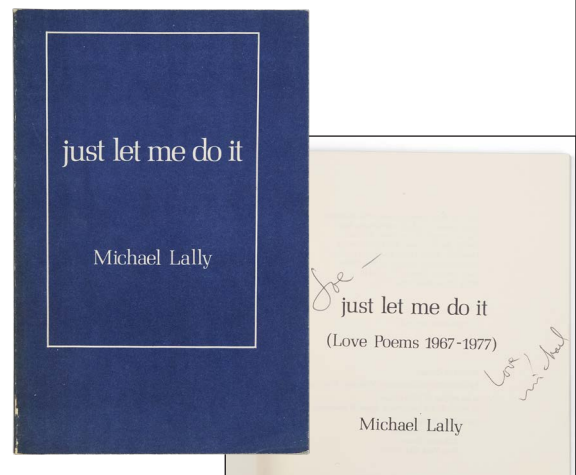
Washington, DC: Lucy & Ethel, 1975. [16]pp. 4to. Side-stapled in printed wraps. Covers moderately toned, with a slight curve to one end from mis-shelving. Very good. Two poems, bound tete-beche as a "special number" of Tim Dlugos' press. **\$40.**

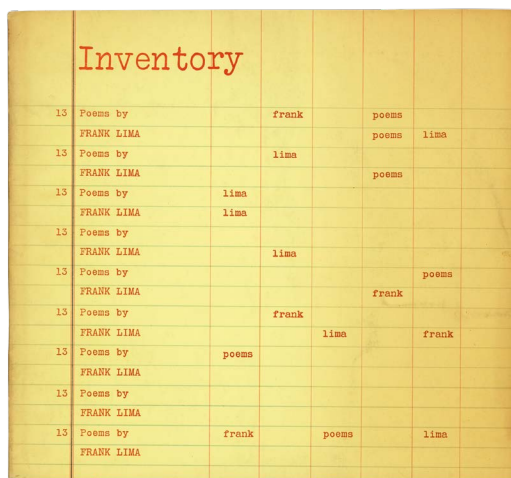
52. Lally, Michael, ed. *None of the Above : New Poets of the USA*.

Trumansburg, NY: The Crossing Press, 1976. 224pp. 8vo. Signature-bound in printed wraps. Wear along hinges. Mild sunning to spine. Very good or better. Inscribed by Lally on title page: "Kenward hope you enjoy some of [the above] love, michael." A Lally-edited poetry anthology, including contributions from Maureen Owen, Bruce Andrews, Ron Silliman, Joe Brainard, Bernadette Mayer, Patti Smith, Tim Dlugos, Alice Notley, and others. **\$50.**

53. Lally, Michael. *Just Let Me Do It* (*Love Poems 1967-1977*).

NY: Vehicle Editions, 1978. Edition of 1,000. [92] pp. 8vo. Perfect-bound in printed blue wraps. Light wear and rubbing to corners and spine ends. Spine a trifle toned. Very good or better. Inscribed by Lally on the front cover to Joe [Brainard]: "Joe – Love, Michael." **\$100.**



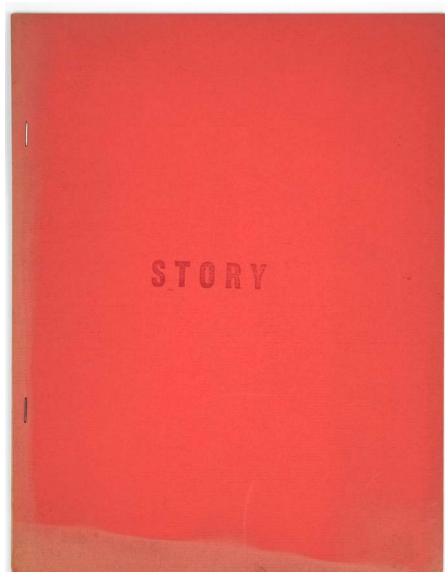
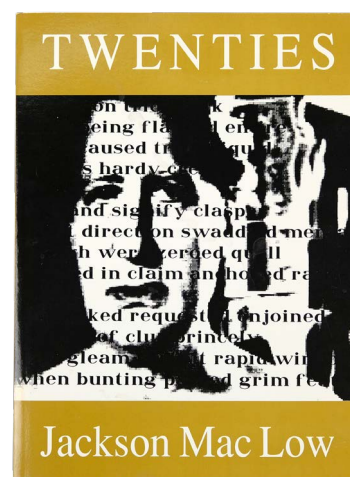


54. Lima, Frank. *Inventory*.

NY: Tibor de Nagy Editions, 1964. Edition of 300. 27pp. Signature-bound in printed wraps, 7-1/2 x 8 in. Toning and rubbing to covers. Short crease to top fore-edge of rear cover. About very good. Inscribed by Lima on the title page: "**To Kenward, from younger poet,**" with an arrow leading to his name and a doodle below it. Introduction by Kenneth Koch. Frontispiece by Sherman Drexler. Scarce first book by the New York School poet-turned-chef. **\$500.**

55. Mac Low, Jackson. *Twenties : 100 Poems*.

NY: Roof Books, 1991. [112]pp. 8vo. Perfect-bound in glossy pictorial wraps. Crease to bottom front corner lightly echoing through textblock. Else near fine. Inscribed by Mac Low on the title page to Elmslie's Fund for Poetry: "**For _____ (of The Fund for Poetry) with gratitude and best wishes for 1992 and beyond Jackson Mac Low NYC 1/3/92.**" **\$100.**

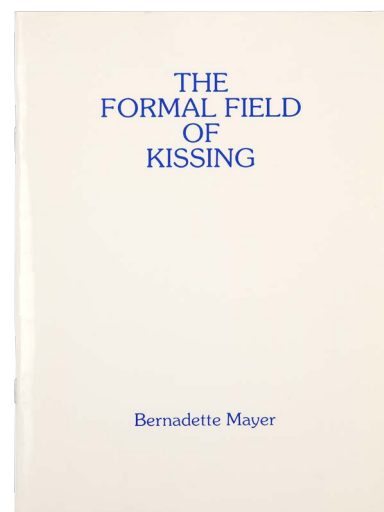


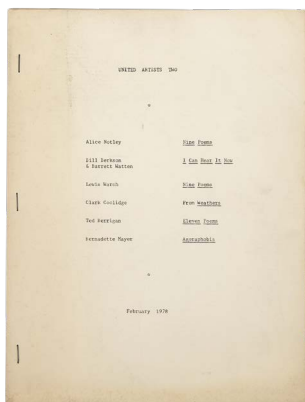
56. Mayer, Bernadette. *Story*.

NY: 0 to 9 Books, 1968. [38]pp. 4to. Side-stapled in red wraps stamped in red on front cover. Irregular toning to left and bottom edges of front cover. Bump to lower leading corner. Internally clean and unmarked. Very good. Mayer's first book, published by the 0 to 9 imprint she ran with her brother-in-law, the artist Vito Acconci. **\$800.**

57. Mayer, Bernadette. *The Formal Field of Kissing : Translations, Imitations and Epigrams*.

NY: Catchword Papers, 1990. One of 500 unsigned copies. 29pp. 8vo. Saddle-stapled in glossy white wraps printed in blue on front cover only. A touch of corner wear and curling, else fine. An uncommon Mayer title. **\$150.**





58. Mayer, Bernadette, and Lewis Warsh, eds. *United Artists Two*.

Lenox, MA: Bernadette Mayer and Lewis Warsh, 1978. [64]pp. 4to. Side-stapled wraps. Moderate soiling and toning to covers, crease to top front cover (and vellum endpaper). Else very good. Second issue (of 18 total) of Mayer and Warsh's little magazine, with contributions from Alice Notley, Bill Berkson & Barrett Watten, Lewis Warsh, Clark Coolidge, Ted Berrigan, and Bernadette Mayer. **\$75.**

59. Notley, Alice, and Douglas Oliver, eds. *Scarlet*, Nos. 1-3.

NY: Alice Notley and Douglas Oliver, 1990-1991. 3 vols. Each [24]pp. 4to. Saddle-stapled in printed self-wrappers with red candle stamps at tops of front covers. No. 1 with erratum slip laid in. Nos. 2 and 3 addressed to Kenward Elmslie on rear cover. All volumes very good or better, with light toning to spines. Some rubbing to cover of no. 2. The first three of five total issues of this little magazine published out of Notley and Oliver's East Village Apartment from 1990-1991. Contributors in these issues include Kathy Acker, Amiri Barka, Joe Brainard, Ed Dorn, Barbara Guest, Anselm Hollo, Fanny Howe, Yvonne Jacquette, Eileen Myles, Ron Padgett, Ed Sanders, Anne Waldman, Philip Whalen, et al. **\$125.**



60. Oliver, Douglas, and Alice Notley, eds. *Gare du Nord : A Magazine of Poetry and Opinion From Paris*, Vol. 1.1, 1997.

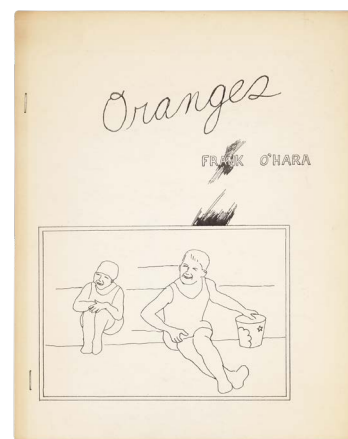
[Paris]: [Gare du Nord], 1997. 40pp. 4to. Side-stapled in wraps. Erratum slip laid in. Near fine. First issue of this journal of experimental prose and poetry, with contributions from Andrew Duncan, Joe Brainard (posthumously), Anselm Hollo, Alice Notley, Rudy Burckhardt (self-portrait), et al. **\$50.**

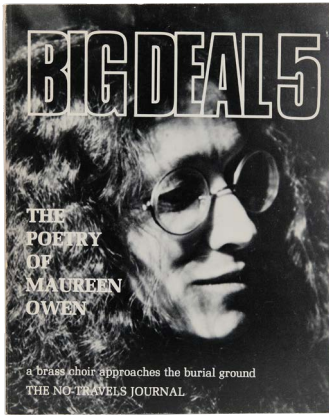
61. O'Hara, Frank. *Belgrade, November 19, 1963*.

NY: Adventures in Poetry, [1973]. Edition of 500. [10] leaves, printed recto only. 4to. Side-stapled in photo-illustrated wraps. Near fine, with light toning to edges of textblock and wraps. Reprints a single long letter from O'Hara to Joe LeSueur. Smith A16. **\$60.**

62. O'Hara, Frank. *Oranges*.

NY: Angel Hair Books, [1969]. Second edition, following the 1953 first published by Tibor de Nagy. Edition of 200. [10] leaves, printed recto only. 4to. Side-stapled in wraps. Toning to front cover. Also toning to rear two leaves from contact with acidic orange construction paper rear cover. Front cover by George Schneeman. Smith A2b. **\$250.**





63. Owen, Maureen.

Big Deal 5 : The Poetry of Maureen Owen.

NY: Big Deal, 1977. 94pp. 8vo. Perfect-bound in photo-pictorial wraps. Photo-illustrations throughout. Near fine, with light corner wear, mild toning to rear cover. Inscribed by Owen on p. 5: "To Kenward, with much love & admiration! Maureen Dec 77." Fifth issue of this little magazine edited by Barbara Baracks, consisting of two groups of poems by Owen: "a brass choir approaches the burial ground" and "THE NO-TRAVELS JOURNAL." **\$50.**

64. Padgett, Ron.

Albanian Diary.

Great Barrington, MA: The Figures, 1999. 64pp. 8vo. Pictorial wraps. Near fine, with light soiling to wraps. Inscribed by Padgett on the title page: "For Kenward, This handy guide for his next junket. Love, Ron." **\$40.**

65. Padgett, Ron.

How to Be Perfect.

Minneapolis: Coffee House Press, 2007. 114pp. 8vo. Perfect-bound in glossy pictorial wraps. Light corner wear, one spot of soiling to fore-edge. Very good or better. Inscribed by Padgett on the half-title: "For Kenward Love, Ron." **\$40.**

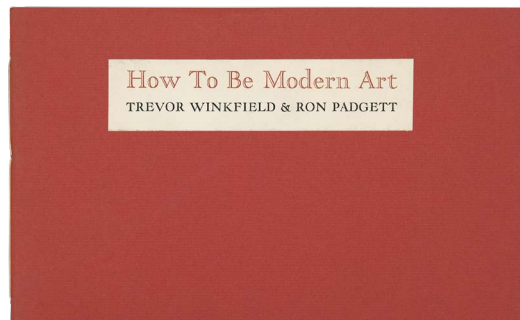
66. Padgett, Ron.

If I Were You.

Toronto: Proper Tales Press, 2007. From a total edition of 376 copies. 47pp. Wraps. Area of soiling to front cover, else near fine. Inscribed by Padgett on the half title, "[If I Were You], I would be Kenward! Love to him (you) (not me) Ron." Uncommon later Padgett, a book of collaborations with Bill Berkson, Ted Berrigan, Allen Ginsberg, Alice Notley, and others. **\$75.**

67. Padgett, Ron, and Trevor

Winkfield. *How to Be Modern Art.*



West Branch, IA: Morning Coffee Chapbook Seven, 1984. No. 352 of an edition of 575 copies **signed by Padgett and Winkfield to colophon** at rear. This copy additionally inscribed by Padgett on front flyleaf: "Dear Kenward, Welcome (eeek!) back! Love, Ron." [20]pp. Saddle-stitched in yapped red wraps with title card mounted on front cover, 6 x 9 in. Light wear to spine ends, else about fine. Poems by Padgett, with five black-and-white illustrations by Winkfield. **\$75.**

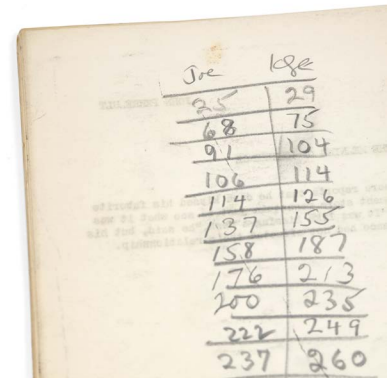
68. Padgett, Ron, and Yu Jian.

Three Blind Poems.

Minneapolis: OHM Editions, 2012. 22pp. 8vo. Pictorial wraps. Some soiling to wraps, mild moisture rippling to a few leaves. Decorative markings from Elmslie in pink around some text. Inscribed by Padgett: "For Kenward with love from Ethan Allen, Jayne Mansfield, and Ron 6 Oct 2012 Calais." Three collaborative poems between Padgett and Chinese poet Yu Jian. Uncommon. **\$75.**

69. Perreault, John. *Luck*.

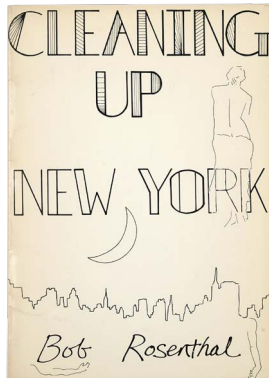
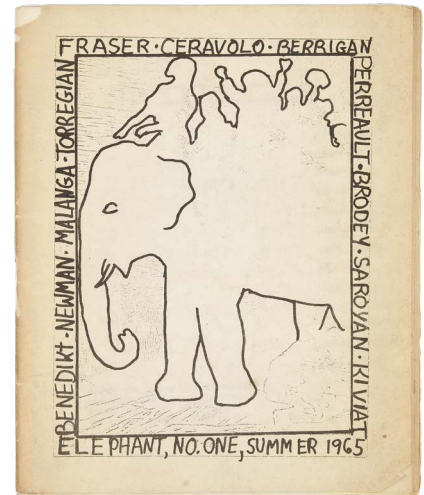
NY: Kulchur Press, 1969. 199pp. 8vo. Signature-bound in plain green wraps. Printed on green paper stock, with green edge stains. Very good, with sunning to spine, some soiling to wraps. Inscribed on the title page: "To Kenward John Perreault XXX." Second book of poems by the New York poet and art critic. **\$50.**



Joe	KGE
25	29
68	75
91	104
106	114
114	126
137	155
158	187
176	213
200	235
222	249
237	260

70. Perreault, John, ed. *Elephant, No. One, Summer 1965.*

NY: John Perreault, 1965. [36] leaves, mimeographed recto only. 8vo. Saddle-stapled in self-wrappers. A good copy, covers quite delicate with chips out at bottom front and head of spine, pulling to staples and a chip mid-spine. Last two leaves with penciled scores for games of rummy (it would appear) between Joe [Brainard] and KGE [Elmslie]. Rear cover with additional score-keeping in pen—a three-way game of Pounce being our guess. First issue of three total of Perreault's little magazine of poetry, with contributions from Ted Berrigan, Gerard Malanga, Aram Saroyan, Andy Warhol, Sotere Torregian, et al. **\$400.**

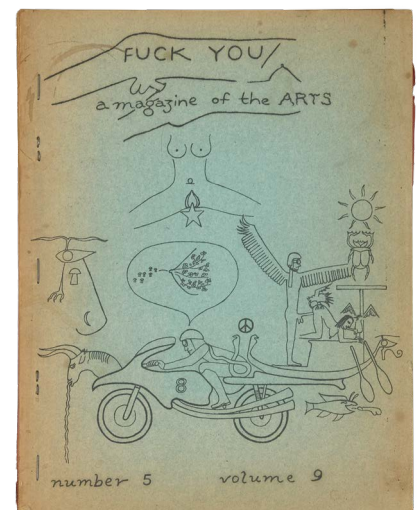


71. Rosenthal, Bob. *Cleaning Up New York.*

Lenox, MA / NY: Angel Hair Books, 1976. First edition, one of 750 total copies. [48]pp. 8vo. Perfect-bound in pictorial wraps. Wraps moderately toned, with some horizontal stress creases along spine. Very good. Covers by Rochelle Kraut. A humorous and immaculately crafted prose work about house cleaning in New York City, "written for a nonfiction writing class at CCNY taught by Francine du Plessix Gray," per Rosenthal (*The Angel Hair Anthology*, p. 597). **\$60.**

72. Sanders, Ed, ed. *Fuck You : A Magazine of the Arts, Number 5, Volume 9.*

NY: Ed Sanders, 1965. First edition. [49] leaves of varying color, mimeographed rectos only. 4to. Side-stapled in wraps. Stains and fading to covers. Small chip to top rear cover. Some crumpling and creasing to the edges of one (oversized) leaf. A good to very good copy of the final issue of Sanders' seminal publication of the mimeograph revolution. Contributors include Joe Brainard (drawing), Tom Veitch, John Weiners, Taylor Mead, Lenore Kandel, David Henderson, and Ted Berrigan, who reviews Norman Mailer's 1965 novel *An American Dream*. **\$400.**



silence
silence

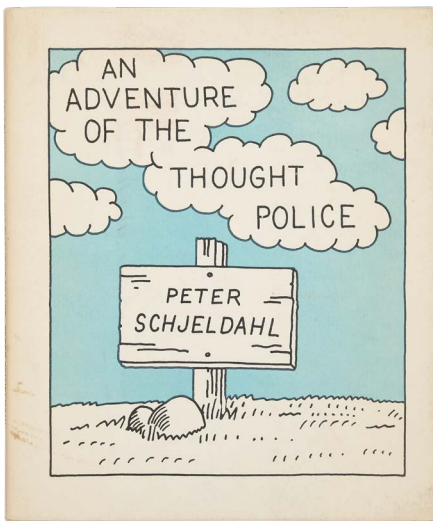
73. Saroyan, Aram. *Aram Saroyan*.

[NY]: Lines, 1967. [48]pp., printed recto only. 8vo. Saddle-stapled in white wraps printed on front cover only. Toning to wraps, particularly front cover, which has a two-inch surface abrasion near base. Internally fine; about very good altogether. Minimal poetry on Saroyan's own imprint; a scarce publication. **\$200.**

74. Saroyan, Aram. *Aram Saroyan*.

NY: Random House, 1968. First printing, with Random House "compliments of the author" card laid in. [36]pp. 4to. Saddle-stapled in glossy card wraps. Moderate toning to wraps and textblock edges. Light edge and corner wear. About very good. More minimal. **\$200.**

ARAM SAROYAN



75. Schjeldahl, Peter.

An Adventure of the Thought Police.

London: Ferry Press, 1971. One of 300 total copies. 42pp. 8vo. Signature-bound in French wraps featuring front and rear cover art by Joe Brainard. Very good or better, with toning and soiling to wraps. Inscribed by Schjeldahl on the title page: "For Kenward, with love, Peter 12th Night, 1973." **\$300.**

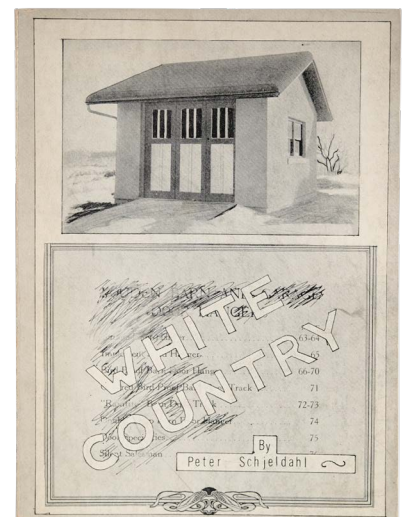
76. Schjeldahl, Peter.

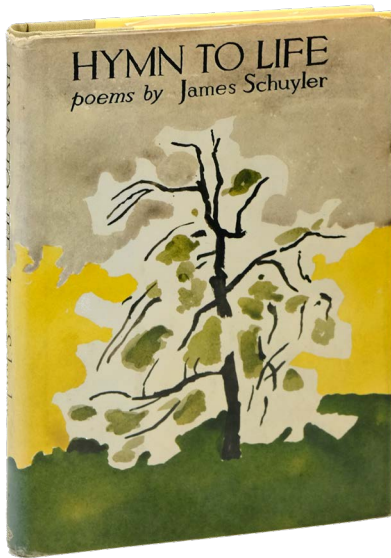
An Adventure of the Thought Police.

London: Ferry Press, 1971. Second copy of same, **signed without inscription** on title page. Very good, with toning and soiling to wraps, some rubbing to spine titles. **\$200.**

77. Schjeldahl, Peter. *White Country*.

NY: Corinth Books, 1968. 48pp. 8vo. Signature-bound in pictorial wraps. Light edge wear, moderate rubbing to wraps. Very good or better. Inscribed by Schjeldahl on title page: "To a peach of a guy (Kenward!) Love, Peter July 28, 1968." Cover by George Schneeman. Schjeldahl's first book of poetry. **\$300.**





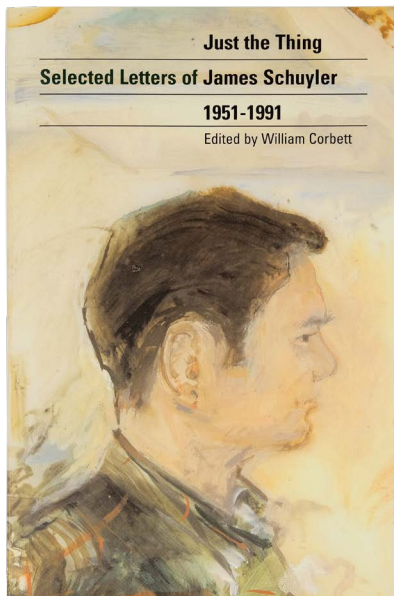
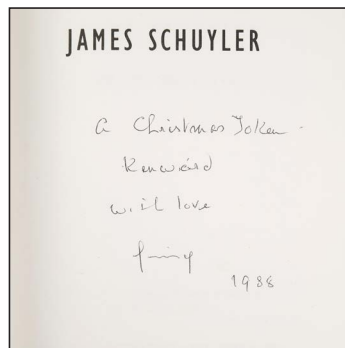
78. Schuyler, James. *Hymn to Life*.

NY: Random House, 1974. First edition. 139pp. 8vo. Yellow boards stamped with metallic green motif on front board and backed with olive cloth; gilt spine titles; dust jacket. Light sunning to edges of cloth and boards. Else near fine in a very good unclipped (“\$6.00”) jacket, with wear and some laminate separation at spine ends and tips, a diagonal crease to rear flap. Interior toned. Uncommon collection. **\$200.**

79. Schuyler, James.

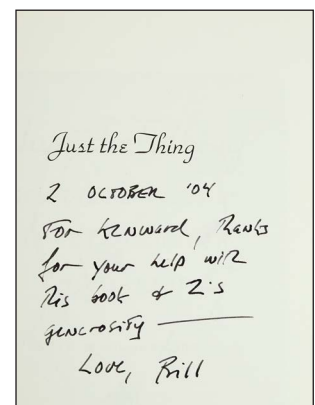
James Schuyler : For Joe Brainard

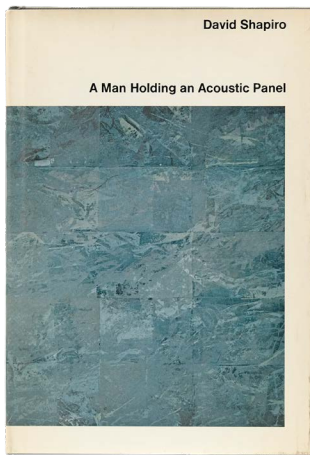
NY: Dia Art Foundation, 1988. 30pp. Signature-bound in pictorial wraps, 7 x 5-1/4 in. Near fine, with incidental wear and rubbing. Inscribed by Schuyler on the half-title: “A Christmas token - Kenward with love Jimmy 1988.” A series of diary entries from *The Home Book* (Z Press, 1977), here published on the occasion of a reading at the Dia Art Foundation on November 15, 1988. No. 9 in the Reed Foundation Poetry Chapbook Series. **\$150.**



80. Schuyler, James; William Corbett, ed. *Just The Thing : Selected Letters of James Schuyler 1951-1991*.

NY: Turtle Point Press, 2004. xiii, 470pp. 8vo. Perfect-bound in pictorial wraps. Edge wear, a few crimped leaf corners. Some soiling to textblock edges. Very good. Inscribed by Corbett on the half-title: “3 October ‘04 For Kenward, Thanks for your help with this book & Z’s generosity — Love, Bill.” Includes numerous letters from Schuyler to Elmslie. **\$50.**





81. Shapiro, David.

A Man Holding an Acoustic Panel.

NY: E. P. Dutton, 1971. First edition. 64pp. 8vo. Dark gray cloth; blue and white spine titles; dust jacket. Fine in a near fine unclipped (“\$6.95”) jacket with a short closed tear at head of rear panel, light overall toning. Inscribed on front endpaper: “From David To Kenward,” with a hand-drawn musical score. **\$75.**

82. Taylor, S. [Steven]. *Stain Alive.*

[NY]: [Self-published], 2000. [28]pp. 8vo. Saddle-stapled in yellow wraps. Near fine, with some soiling to wraps. Inscribed on the first page: “1 of 5 for KGE & CWS Love Steven.” A collection of poems, apparently self-published in an edition of just five copies, by a friend and collaborator, who wrote the music for Elmslie’s musical plays *Palais Bimbo Lounge Show* (1985) and *Postcards on Parade* (1993). Includes a poem “Poets’ Corner” dedicated to Elmslie, and named after his Vermont summer residence. **\$40.**

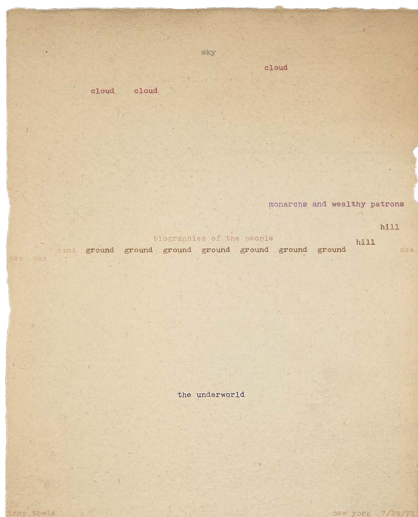
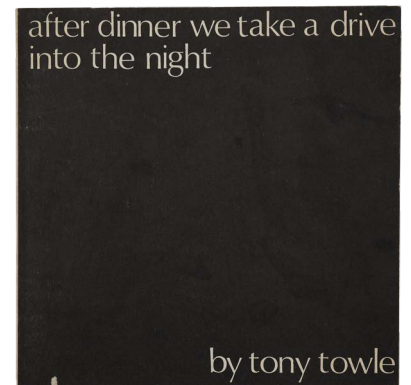
83. Taylor, Steven. *Fragments.*

Santa Cruz, CA: We Press, [1992]. [12]pp. Saddle-stitched with black string in printed black wraps, 6 x 5-1/4 in. Near fine, with a hint of sunning along spine. Inscribed on bottom corner of first page: “For Kenward 11.21.92 NYC.” **\$30.**

84. Towle, Tony.

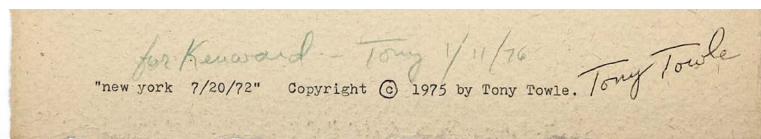
After Dinner We Take a Drive into the Night.

NY: Tibor de Nagy Editions, 1968. From an edition of 300 copies. 23pp. Wraps printed in black on front cover, 7-1/2 x 7-1/2 in. Two small abrasions at base of front cover, toning to spine and rear. Very good. Inscribed on the title page: “Dear Kenward, Mistakes and all I hope you like the poems – Tony.” **\$50.**



85. Towle, Tony. *New York 7/29/72.*

[NY]: Tony Towle, 1975. Broadside, 8-1/2 x 11 in. individually typed on handmade paper with various colors of typewriter ribbon. Edition size unknown. Light toning to top and edges, else near fine. Signed by Towle at verso base, and additionally inscribed by him in green colored pencil “for Kenward – Tony 1/11/76.” Scarce. **\$150.**





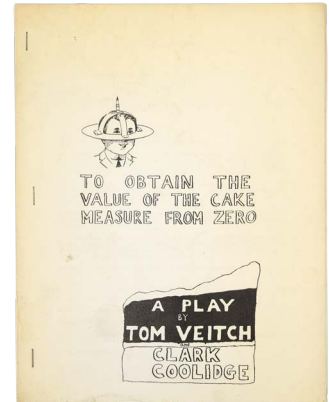
86. Veitch, Tom. *My Father's Golden Eye*.

NY: Adventures in Poetry, 1970. Edition of 300. [43]pp. 4to. Side-stapled, pictorial front cover. Wear and curling to corners. Soiling to rear cover. Altogether very good. This copy inscribed by Veitch on title page: "**For Kenward [Elmslie] (one of the greats!) from Tom P.S. Happy Birthday, folks.**" The first stand-alone publication of Larry Fagin's Adventures in Poetry imprint. **\$75.**

87. Veitch, Tom, and Clark Coolidge.

To Obtain the Value of the Cake Measure From Zero : A Play in One Act.

San Francisco: Pants Press, 1970. No. 45 from a total edition of 150 copies. 28pp., printed recto only. 4to. Side-stapled in printed wraps. Soiling and toning to covers, with some creasing to rear. Good to very good. **\$150.**



88. Waldman, Anne. *West Indies Poems*. NY: Adventures in Poetry, 1972.

Edition of 300. [17] leaves, printed recto only. 4to. Side-stapled in printed wraps. Near fine, with light and soiling to wraps. Cover and interior illustrations by Joe Brainard. **\$30.**

89. Waldman, Anne, and Andrew Schelling. *The Quenching of the Lamps*.

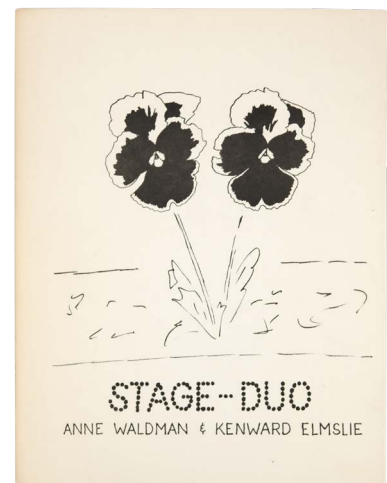
Boulder: Rodent Press, 1994. 50 pp. 8vo. Saddle-stapled wraps. Inscribed by Waldman "**for Kenward / with love**" to title page and signed by both authors below. Versions of poems from the ancient Buddhist texts Theragatha and Therigatha. **\$40.**

90. Waldman, Anne, Eleni Sikelianos, and Laird Hunt.

***Au Lit / Holy or Transgressions of the Maghreb*.** Erie, CO: Smokeproof Press, 1998. 28pp. 8vo. Saddle-stapled in plain wraps; dust jacket. Spot of soiling to front cover, else near fine. Signed and inscribed by Waldman on the title page: "**for Kenward [Elmslie] B'day Love.**" Collaborative poems; a "project of research, translation and 'the third mind.'" **\$75.**

91. Waldman, Anne, and Kenward Elmslie; Joe Brainard, cover. *Stage-Duo*.

Cherry Valley, NY: Rocky Ledge Cottage Editions, 1983. One of 200 copies **signed by Waldman and Elmslie at their contributions, and by Joe Brainard to rear**. Single-sheet folded once, 11 x 8-1/2 in. [4]pp. Light toning along spine, mild bumps to fore-corners. Very good or better. One poem each by Waldman and Elmslie, written for a reading at the Savoy Theatre in Montpelier, Vermont, on August 28, 1983. Bamberger A34. **\$150. Several copies available.**



92. Waldman, Anne, ed. *The World #9*. New York: The Poetry Project at St. Marks Church In-The-Bowery, 1967. [36] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Berrigan, Brainard, Jim Carroll, Ginsberg, Giorno, Padgett, Schjeldahl, et al. Cover by Joe Brainard. **\$45.**

93. Waldman, Anne, ed. *The World #14*. New York: The Poetry Project at St. Marks Church In-The-Bowery, 1968. [31] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Brainard, Jim Carroll, Coolidge, Giorno, Kyger, Zavatsky, et al. Cover by Joe Brainard. **\$30.**

94. Waldman, Anne, ed. *The World #17*. NY: The Poetry Project at St. Marks Church In-The-Bowery, 1969. [49] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Ashbery, Michael Bekedikt, Berrigan, Brainard, Fagin, Gallup, Giorno, Saroyan, Schuyler, Waldman, et al. Cover by Donna Dennis. **\$40.**

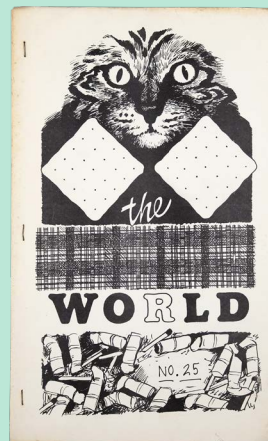
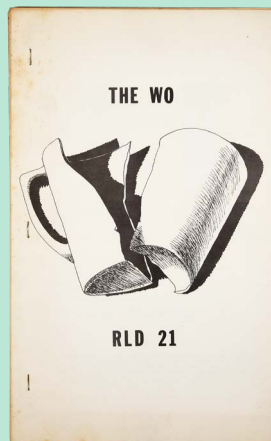
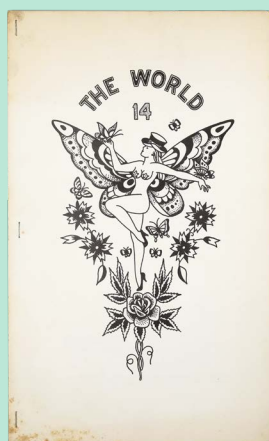
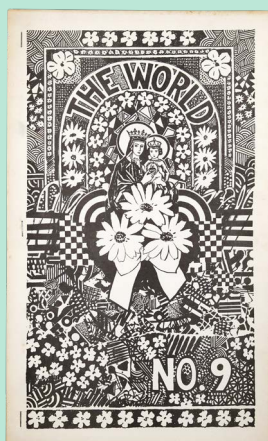
95. Waldman, Anne, ed. *The World #18*. NY: The Poetry Project at St. Marks Church In-The-Bowery, 1970. [58] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Glex Baxter, Thomas Disch, John Godfrey, Ginsberg, Giorno, Greenwald, Lima, Notley, Schjeldahl, Schuyler, et al. Cover by Bruce Erbacher. **\$25.**

96. Waldman, Anne, ed. *The World #20*. NY: The Poetry Project at St. Marks Church In-The-Bowery, 1970. [63] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Ashbery, Berkson, Berrigan, Coolidge, Creeley, Elmslie, Robert Gluck, Padgett, Reznikoff, Patti Smith, Gary Snyder, Towle, Warsh, et al. Cover by Tom Veitch. **\$45**

97. Waldman, Anne, ed. *The World #21*. NY: The Poetry Project at St. Marks Church In-The-Bowery, 1971. [74] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Bruce Andrews, Richard Brautigan, Diane DiPrima, Elmslie, Gallup, Giorno, Kyger, Bernadette Mayer, Ken Mikolowski, Alice Notley, Maureen Owen, et al. Cover by Yvonne Jacquette. Very good. **\$45.**

98. Waldman, Anne, ed. *The World #22*. NY: The Poetry Project at St. Marks Church In-The-Bowery, 1971. [60] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Berkson, Berrigan, Coolidge, Creeley, Elmslie, Guest, Padgett, Saroyan, Waldman, et al. Cover by John Giorno. **\$30.**

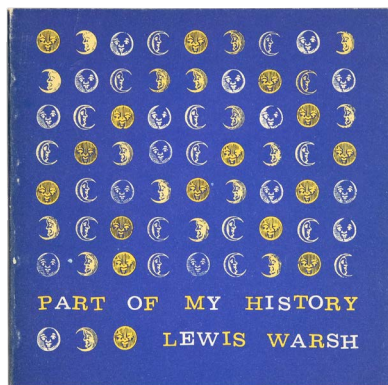
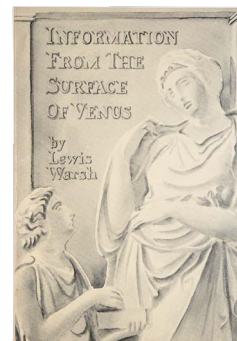
99. Waldman, Anne, ed. *The World #25*. NY: The Poetry Project at St. Marks Church In-The-Bowery, 1972. [60] leaves, printed recto only. Side-stapled in wraps, 14-1/8 x 8-5/8 in. Very good. Bill Berkson, Ted Berrigan, Kenward Elmslie, John Giorno, Kenneth Koch, Alice Notley, Frank O'Hara & Joe Brainard (a collaborative comic strip), Peter Orlovsky, Philip Whalen, et al. Cover by Joe Brainard. **\$60.**



100. Warsh, Lewis.

Information From the Surface of Venus.

NY: United Artists Books, 1987. 93pp. 8vo. Perfect bound in pictorial wraps. Laid-in corrections slip. Near fine, with light bump to base of spine. Inscribed by Warsh on the half-title: "For Kenward, with love Lewis 11/87." \$75.

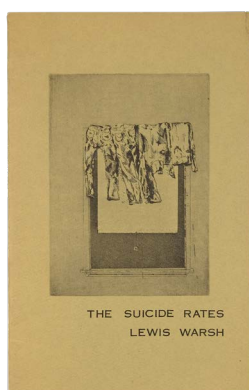
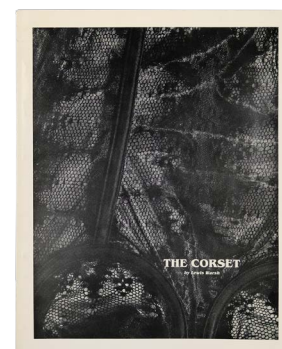


101. Warsh, Lewis. *Part of My History.*

Toronto: The Coach House Press, 1972. Edition of 1,000. [168] pp. Perfect-bound in pictorial wraps, 6 x 6 in. Printed in blue on light blue paperstock, with several photo reproductions throughout. Near fine, light rubbing along hinges, spot of discoloration to rear. Inscribed by Warsh on the front endpaper: "The copy for Kenward with Love, Lewis," with an illegible date. Cover design by Joe Brainard. \$250.

102. Warsh, Lewis. *The Corset.*

Detroit: In Camera, 1986. 21pp. 4to. Perfect-bound in printed wraps. Very good or better, with light creases to leading corners. Inscribed on the title page: "For Kenward – With Love - Lewis 12/86." With a laid-in typed slip signed by Warsh informing Elmslie of his new address. \$50.

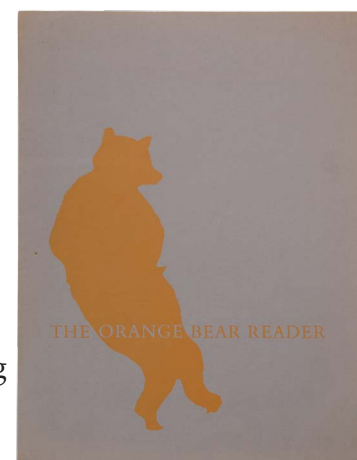


103. Warsh, Lewis. *The Suicide Rates.*

[Eugene, OR]: Toad Press, 1967. [5], 10, [5]pp. 8vo. Saddle-stapled in printed wraps featuring etching by Martha Rockwell. Small spot of soiling to top front corner, some horizontal light creasing along spine. Very good or better. Inscribed on front flyleaf to Kenward: "To Kenward Best, Lewis Warsh 1967." Warsh's first book, a long poem written in 1963 when he was studying with Kenneth Koch at the New School (*The Angel Hair Anthology*, p. 606). \$300.

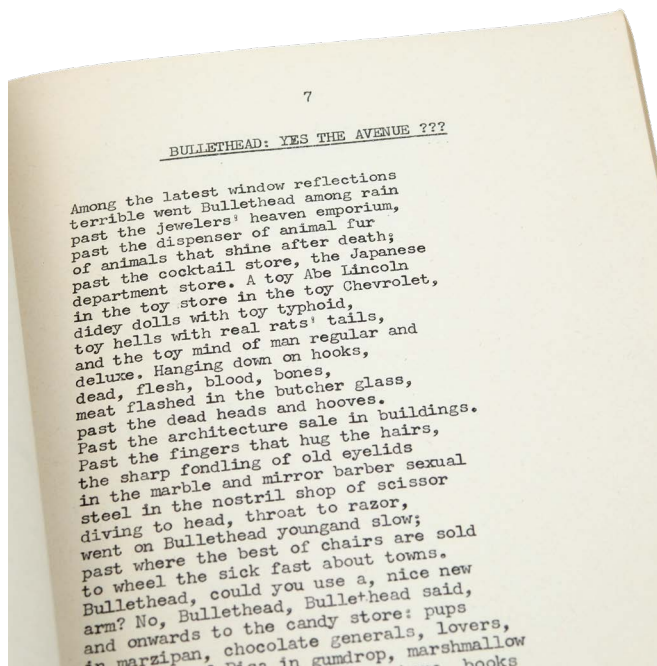
104. Warsh, Lewis. "Words" and "Staring" [The Orange Bear Reader Number 8].

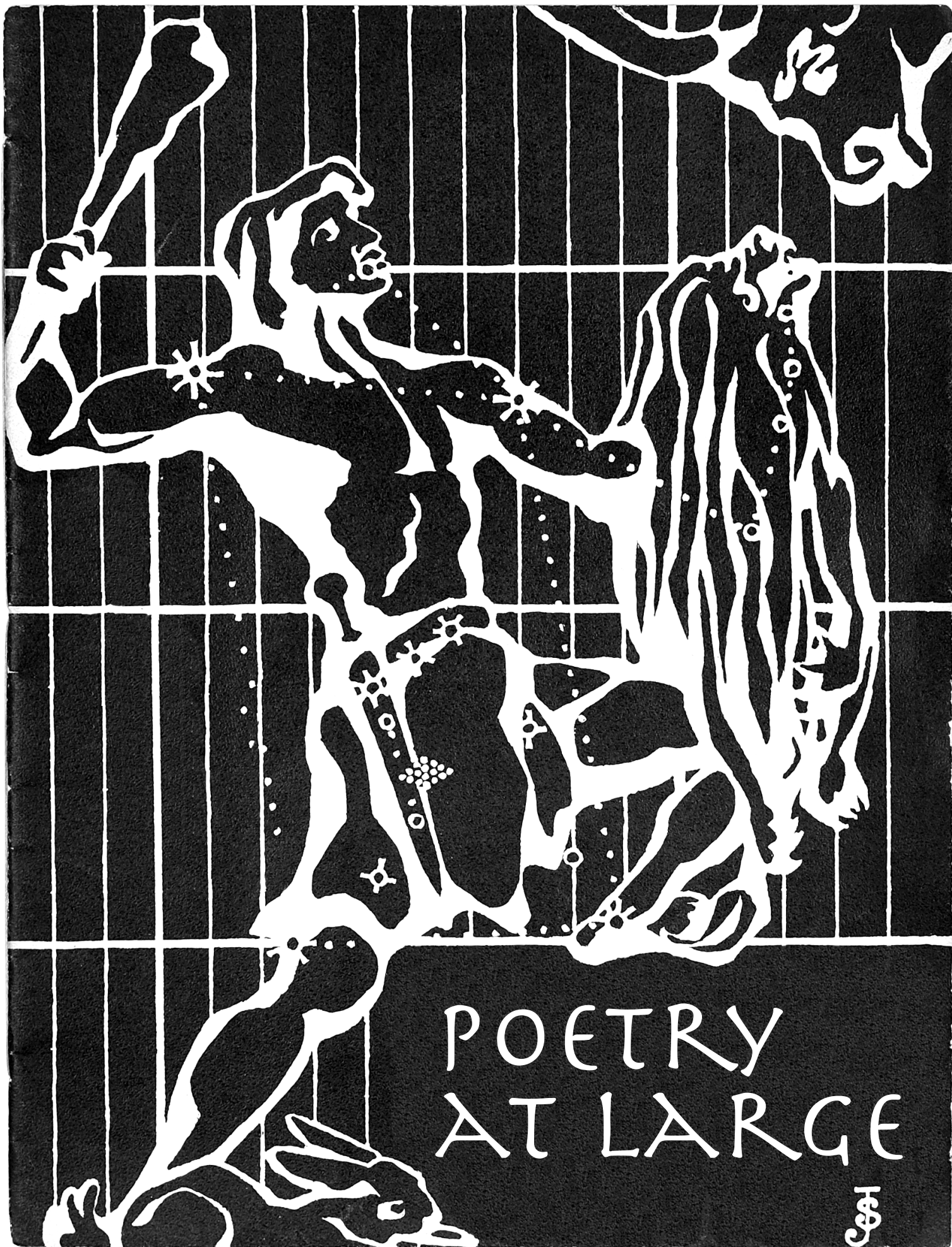
Windsor, Ontario: Orange Bear Reader, [1970]. From an edition of 500. Broadside with two poems, folded once and housed in gray folder printed in orange, 13 x 10 in. Soiling to rear folder cover. Some fading/toning to edges of folder. Very good, lacking the mailing envelope. Inscribed by Warsh on p.[4]: "For KENWARD, with Love, ALWAYS Lewis 4/71." \$100.



Different Poems by the Same Author.

Self-published book of poems—his first, as far as we can determine—by American poet, playwright, and librettist Arnold Weinstein (1927-2005). A master of “useless languages,” Weinstein was a Rhodes Scholar and Fulbright recipient (twice), taught wildly popular courses at Yale and Columbia, was a colorful long-time resident of the Chelsea Hotel, and counted among his friends and collaborators the filmmaker Robert Altman (who directed Weinstein’s opera *McTeague* in 1992, and whose film *A Wedding* Weinstein adapted into a 2004 opera), John Ashbery, Chet Baker, William Bolcom (who composed the music for three of Weinstein’s operas), Philip Glass, Frank O’Hara (with whom Weinstein collaborated on a musical comedy, *Undercover Lover*), Arthur Miller, Larry Rivers (whose autobiography he co-authored), etc. Scarce; OCLC locates only three institutional holdings: NYU, the Library of Congress, and the University of Michigan, who hold the Arnold Weinstein papers. **\$300**





POETRY AT LARGE



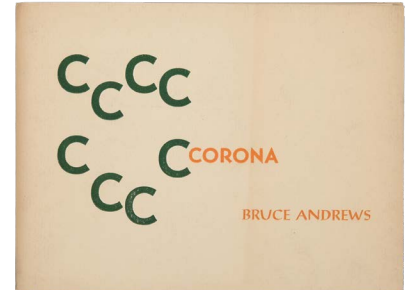


106. Abish, Walter. *Duel Site*.

NY: Tibor de Nagy Editions, 1970. From a total edition of 300 copies. 28pp. Wraps, 7-5/8 x 7-5/8 in. Wraps toned and lightly rubbed, with wear at corners. Very good. First book, a collection of poems, by the Austrian-born writer. Inscribed on title page: "To Kenward With all best wishes Walter." **\$300.**

107. Andrews, Bruce. *Corona*. Providence, RI:

Burning Deck, 1973. No. 23 of 300 copies printed and designed by Rosmarie Waldrop. This copy **signed by Andrews** on the copyright page. 34pp. Saddle-stapled in plain wraps with dust jacket, 4-3/4 x 6 in. Jacket with light irregular toning. Near fine. **\$75.**

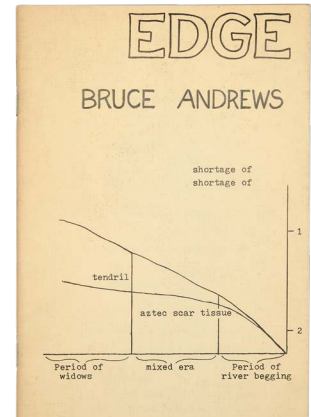


108. Andrews, Bruce. *Divestiture—E*. Buffalo: Leave

Books, 1993. [24]pp. 8vo. Saddle-stapled in printed blue wraps. Corners lightly bumped. Near fine. **\$15.**

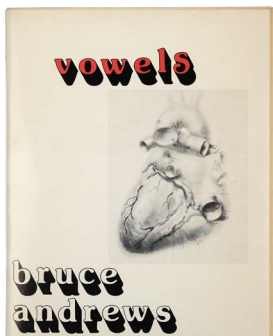
109. Andrews, Bruce. *Edge*. Washington, DC: Some of

Us Press, 1973. [32]pp. 8vo. Saddle-stapled in printed wraps. Rubbing and toning to wraps. Very good or better. Inscribed on the title page: "For Kenward—very best. Bruce 3-15-74." His first book. **\$200.**



110. Andrews, Bruce. *Jeopardy*. Windsor, VT: AWEDE,

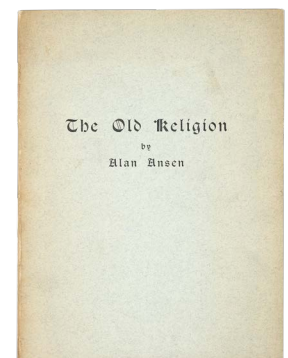
1980. One of 375 copies. [32]pp. 8vo. Saddle-stapled in wraps with printed jacket. Near fine, with toning to spine and top edges of the lightly rubbed jacket. **\$20.**

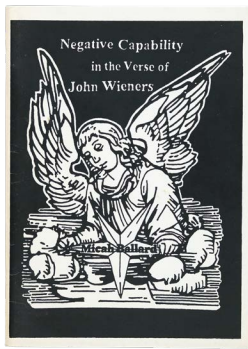


111. Andrews, Bruce. *Vowels*. NY: O Press, 1976. From an edition of 250 copies. [48]pp. 8vo. Saddle-stapled in glossy printed wraps. Near fine, with light soiling to upper fore-corner of rear cover (and underlying leaf). Signed and inscribed by Andrews on title page: "For Kenward in May "Or?"." An early publication from Michael Lally's O Press. **\$75.**

112. Ansen, Alan. *The Old Religion*.

New York: Tibor de Nagy Gallery Editions, 1959. First edition, one of 300 copies. 45pp. 8vo. Gray speckled wraps. Very good or better, with toning and mild soiling to wraps. First book of poems by the American poet, a close associate of many Beat Generation writers. **\$50.**





113. Ballard, Michah.

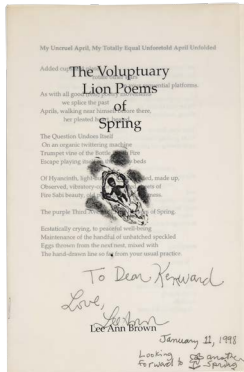
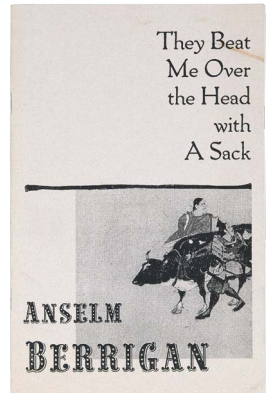
Negative Capability in the Verse of John Wieners.

San Francisco: August Press, 2001. No. 15 of 26 signed copies, from 600 total. [64]pp. 8vo. Saddle-stapled in gray printed wraps. Near fine. Inscribed on the title page: "For Kenward, whose own poems have greatly influenced me. Love & solidarity Michah #15 12/13/01." An essay. **\$30.**

114. Berrigan, Anselm.

They Beat Me Over the Head with A Sack.

Washington, DC: Edge Books, 1998. 14pp. 8vo. Saddle-stapled in printed wraps. Soiling to front cover, wear along spine. Very good. Inscribed on the title page: "For Kenward 12/2/98 Love, Anselm." First publication by the son of Ted Berrigan and Alice Notley, a chapbook of poems. One of two variants, this featuring cover art by Joshua Peters. **\$75.**



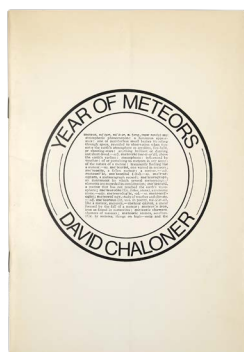
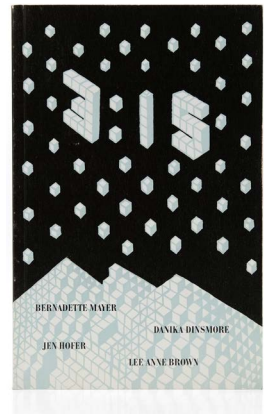
115. Brown, Lee Ann.

The Voluptuary Lion Poems of Spring.

NY: Tender Buttons, 1997. [8]pp. 8vo. Saddle-stapled in translucent printed wraps. Very good, with diagonal crease to front cover, mild toning to edges of textblock. Inscribed on front cover: "To Dear Kenward Love, Lee Ann January 11, 1998 Looking forward to another spring," with a sketched flower. Cover art by Juli Swartz. **\$50.**

116. Brown, Lee Ann, Danika Dinsmore, Jen Hofer, and Bernadette Mayer. *The 3:15 Experiment.*

Woodacre, CA: The Owl Press, 2001. 115pp. 8vo. Perfect-bound in wraps. Very good or better, with some damp splashes and mild foxing to fore-edge. Inscribed by Brown to title page: "To Kenward ~ Love Lee Ann Brown October 30, 2001." A collaborative experiment in synchronized poetry, years in the making, in which each poet would write at 3:15am, their contributions gathered by date. **\$100.**

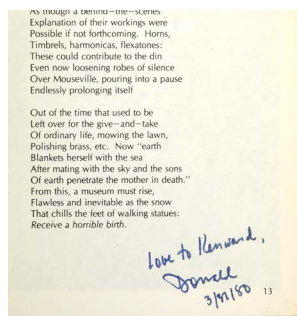


117. Chaloner, David. *Year of Meteors.*

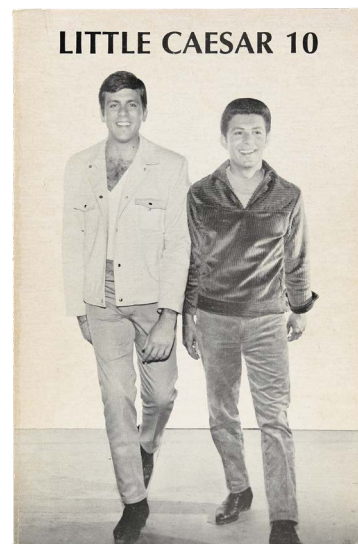
Gillingham, England: ARC, 1972. From a total edition of 250 copies. [16] pp. 8vo. Saddle-stapled in glossy French wraps. Light bumping to corners and spine ends. Some toning and rubbing to wraps. Very good or better. Inscribed by Chaloner on the title page: "For Kenward with good wishes David./ 24 April 1972." **\$50.**

118. Cooper, Dennis, ed.; Donald Britton, contributor. *Little Caesar 10.*

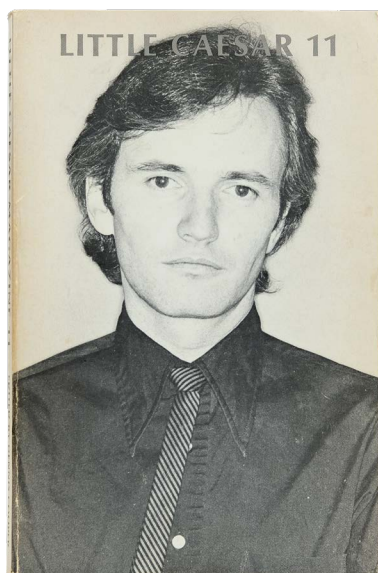
Los Angeles: Little Caesar Press, 1980. 130pp. 8vo. Perfect-bound in photo-illustrated wraps. Very good or better, with toning and wear to wraps, a few penciled notes (presumably in Elmslie's hand) to the rear cover. Inscribed at his p. 13 contribution (a single poem) by Donald Britton: "Love to Kenward, Donald 3/31/80." Britton was a



New York and later Los Angeles-based poet who died of AIDS complications in 1994; his only book of poems, *Italy*, was published by Little Caesar in 1981. This issue also with Joe Brainard, Tim Dlugos, Dennis Cooper, Peter Schjeldahl, a section of unpublished works by Stephen Jonas, including tributes to him from David Rattray, Gerrit Lansing, and others. **\$375.**



119. Cooper, Dennis, ed.; David Wojnarowicz, contributor. *Little Caesar 11.*

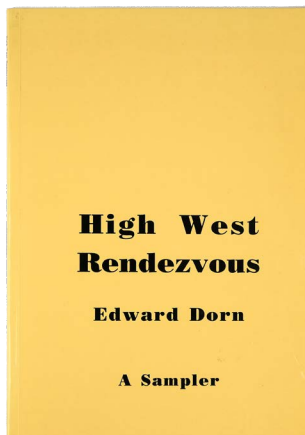


Little Caesar Press: Los Angeles, [1981]. 234pp. 8vo. Perfect-bound in photo-illustrated wraps. One crease to spine; binding remains secure. Light toning and wear to wraps. Light shallow stain to fore-edge of first few leaves. Very good.

Eleventh installment of Cooper's seminal journal, featuring a wide and talented array of contributors from the literary underground. Beyond a loose focus on music ("A History of Acid Rock" by Dennis Cooper, "30 Writers' Five Favorite Records," Tom Clark on Marianne Faithful), this issue notably features sixteen photographs and two monologues from American painter David Wojnarowicz's "Rimbaud in New York," a series of photographs of anonymous figures wearing a mask of French poet Arthur Rimbaud.

Taken with a borrowed camera when Wojnarowicz was 24 years old, they constitute one of his earliest bodies of work, and a rare foray for him into the medium of photography. Contributor Tim Dlugos brought Wojnarowicz's photography to the attention of Dennis Cooper after he picked up the young artist at the Chelsea Piers. Though Cooper was the first to agree to publish *Rimbaud*, five images from the series appeared earlier in the pages of *Soho News*: one in a May 1980 issue, four in a June 1980 issue. (Carr, *Fire in My Belly*, pp. 151, 155). **\$375.**

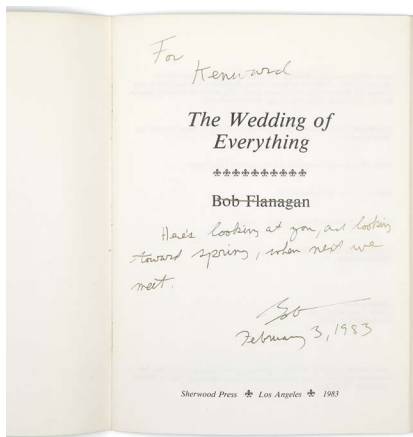




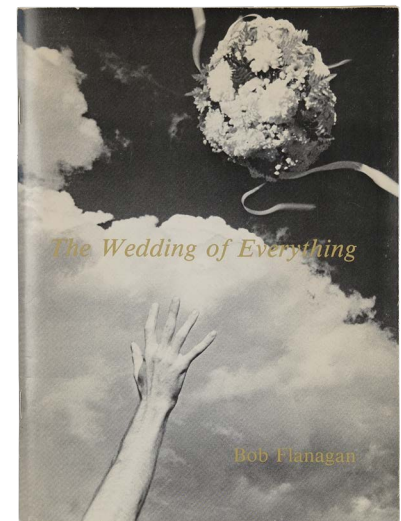
120. Dorn, Edward. *High West Rendezvous*.

Buckfastleigh, England: Etruscan Books, 1997. Second edition of 500 copies. 60pp. Perfect-bound in glossy printed wraps. Very good or better, with light corner wear and curling, mild sunning to spine. Inscribed on the half-title: "For Kenward — some recent work, obscurely published abroad Edward Dorn Los Angeles 24 March 1998." \$100.

121. Flanagan, Bob. *The Wedding of Everything*.



Los Angeles: Sherwood Press, 1983. One of 500 total copies. [36]pp. Saddle-stapled pictorial wraps. Incidental edge wear, else about fine. Inscribed to title page: "For Kenward Here's looking at you, and looking toward spring, when next we meet. Bob February 3, 1983." \$250.



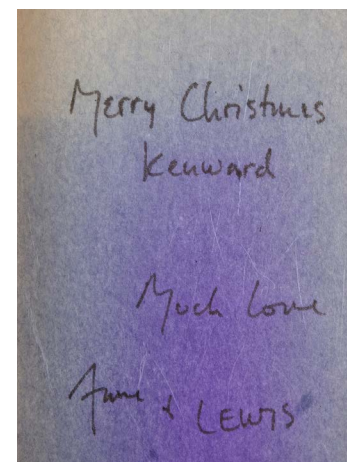
Scarce second collection of poems by a writer perhaps better known as a performance artist specializing in extreme acts of masochism. With his wife and artistic collaborator Sheree Rose, Flanagan's decidedly uncomfortable performances included various forms of body mutilation, and explored the links between BDSM and chronic illness; he suffered from cystic fibrosis, succumbing to the disorder at age 43. Flanagan starred in several 1990s music videos, including for songs by Nine Inch Nails and Danzig, and was the subject of a book, *Bob Flanagan: Supermasochist* (San Francisco, Re/Search, 1993) and a documentary, *Sick: The Life and Death of Bob Flanagan Supermasochist* (1997).

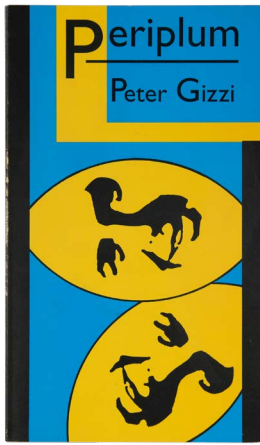
122. Flanagan, Bob. *The Wedding of Everything*.

Los Angeles: Sherwood Press, 1983. Second copy of 121, this unsigned in near fine condition. \$100.

123. Ginsberg, Allen. *T.V. Baby Poems*.

London: Cape Golliard Press, 1967. Second impression. [40]pp. 8vo. Signature-bound in photo-illustrated wraps. Very good or better, with rubbing and soiling to covers. Laid in to this copy, a folded sheet of blue tissue paper, somewhat faded, inscribed "Merry Christmas Kenward Much Love Anne [Waldman] & Lewis [Warsh]." \$40.





124. Gizzi, Peter. *Periplum : Or, I the Blaze.*

Pengrove, CA: Avec Books, 1992. 61pp. 8vo. Perfect-bound in pictorial wraps. Near fine, with some rubbing along front hinge, and a tiny spot of liquid soiling to leading corner of textblock top. Inscribed on the title page: 'For Kenward – "We're dressing for the movies" With love + postcards xxxx Peter Gizzi 9/7/92.' Cover and three interior drawings by Trevor Winkfield. Gizzi's first book. **\$100.**

125. Hawkins, Bobbie Louise. *Almost Everything.*

Toronto/East Haven, CT: The Coach House Press/LongRiver Books, 1982. 172pp. 8vo. Perfect-bound in printed glossy wraps. Some fading along spine edge of front cover, toning to rear, moderate creasing and edge wear; good. Inscribed on front leaf: "For Kenward – It's a delight m'dear to have you here — love — Bobbie Nov 10, 1983." **\$40.**

126. Hawkins, Bobbie Louise. *Bitter Sweet.*

Boulder, CO: Bijou Books, 1995. First edition. 100pp. Perfect-bound in green printed wraps, 4-3/4 x 3-1/4 in. A touch of corner wear, else fine. Inscribed on front endpaper: "For Kenward – with love Bobbie 1-30-97 Boulder." One hundred poems selected by Anselm Hollo, with a blurb from him on rear cover. **\$75.**

127. Hawkins, Bobbie Louise. *Fragrant Trappings.*

Boulder, CO: Bijou Books, 1995. First edition. 100pp. Perfect-bound in pink printed wraps, 4-3/4 x 3-1/4 in. Near fine, with light toning to spine, one dog-eared page corner. Inscribed on front endpaper: "For Kenward, with love – Bobbie 1-30-97 Boulder." One hundred poems selected by Lucia Berlin, with a blurb from her on rear cover. **\$75.**



128. Hawkins, Bobbie Louise. *Sensible Plainness.*

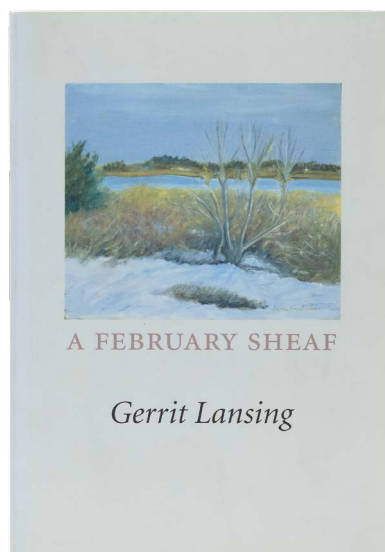
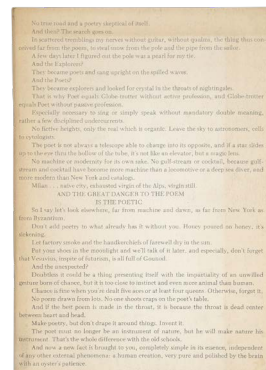
Boulder, CO: Bijou Books, 1995. First edition. 100pp. Perfect-bound in tan printed wraps, 4-3/4 x 3-1/4 in. Near fine. Inscribed on front endpaper: "For Kenward [Elmslie], with love – Bobbie 1-30-97 Boulder." One hundred poems selected by Anne Waldman, with a blurb from her on rear cover. **\$75.**

129. Hollo, Anselm. *Rue Wilson Monday.*

Albuquerque: La Alameda Press, 2000. 80pp. 8vo. Perfect-bound in printed wraps. Near fine, with light corner wear and some mild soiling along top of fore-edge. Inscribed on the title page: "For Kenward Elmslie, with great affection & admiration well met at the Village Inn! Anselm." **\$35.**

130. Huidobro, Vincente. *Relativity of Spring : 13 Poems.*

Translated from the French by Michael Palmer and Geoffrey Young.
Berkeley: Sand Dollar, 1976. From an edition of 300 copies. [36]pp. 8vo.
Saddle-stapled in wraps. Very good, with rubbing and irregular toning to covers. **\$40.**

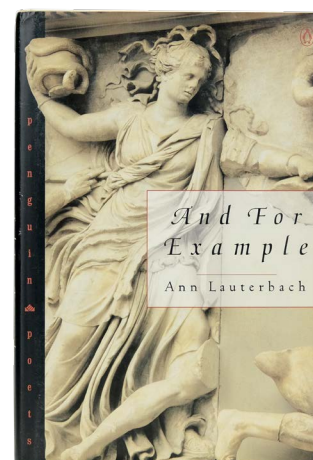


131. Lansing, Gerrit. *A February Sheaf.*

Boston: Pressed Wafer, 2003. From an edition of 750. 173pp.
8vo. Perfect-bound in pictorial wraps. Near fine, with light
soiling to wraps. Signed and inscribed by Lansing on title page:
"For Kenward, w/love and happy memory in gelid Februar
spring unseals itself (p. 12)." With a laid-in note from Pressed
Wafer publisher Bill Corbett, in which he updates Elmslie on
several publishing projects and reminds him about a Lansing
birthday party to be held at the Pressed Wafer headquarters in
Boston. An uncommon selection of Lansing's poetry and prose,
with nice chain of association. **\$100.**

132. Lauterbach, Ann. *And For Example.*

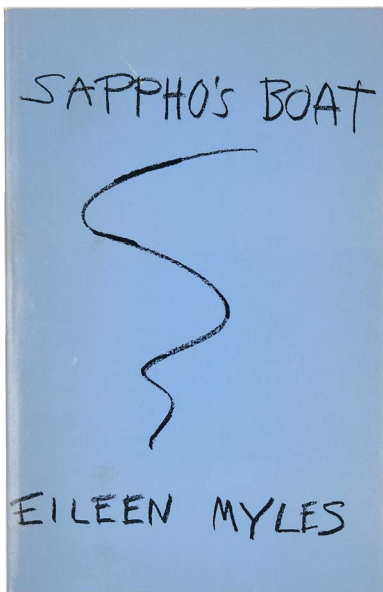
NY: Penguin Books, 1994. First edition. xvi, 101pp. 8vo. Speckled
gray boards backed with gray cloth; dust jacket. Mild toning to
tops of boards. Else near fine in a like jacket, unclipped. Signed
by Lauterbach on the half-title and inscribed on title-page: "For
Kenward—"The steep incline of a heart." (79) With love, ever, Anni."
\$40.



According to a remembrance published in the *Poetry Project Newsletter*,
Issue #269, Elmslie and Lauterbach became friends while she was
living in London in the early 1970s. On returning to New York, she lived for a time in his
West Village townhouse, and remained a close friend of over the ensuing decades. This poetry
collection, part of the Penguin Poets series, with dedication to Joe Brainard.

133. Livingston, Chip. *Crow-Blue, Crow-Black.*

NY: NYQ Books, 2012. 93pp. 8vo. Perfect-bound in pictorial wraps. Very good or better, with
soiling to bottom textblock corner, light curling to wraps. Inscribed on the half-title: "May
2012 For Kenward, With so much love and gratitude for your amazing friendship and poetry
mentoring. Hope you enjoy these new poems. Chip." Poems by a writer who studied under
Lucia Berlin, served (at Berlin's recommendation) as Elmslie's personal assistant for ten
years, and in 2022 edited a book of letters, *Love, Loosha*, between Berlin and Elmslie. **\$30.**

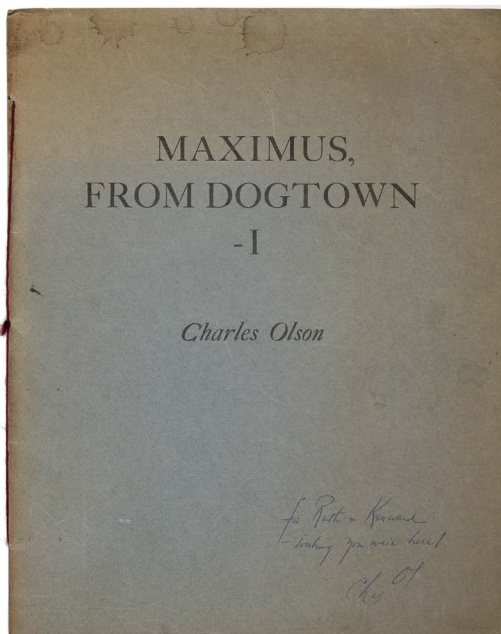
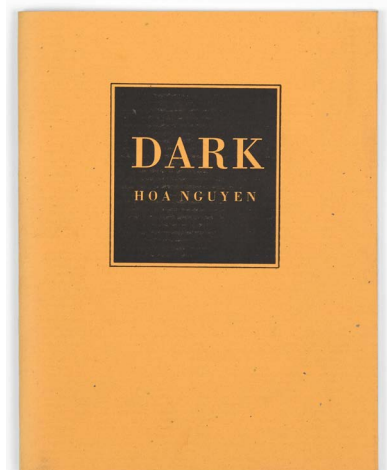


134. Myles, Eileen. *Sappho's Boat*.

Los Angeles: Little Caesar Press, 1982. First edition. 56pp. 8vo. Perfect-bound in wraps. Near fine, with mild soiling and rubbing to covers. A nice copy of Myles' second full-length collection of poems, as issued by Dennis Cooper's Little Caesar Press. **\$250.**

135. Nguyen, Hoa. *Dark*.

Austin/San Francisco: Mike & Dale's Press, 1998. First edition. 50pp. 8vo. Saddle-stapled orange wraps. Near fine. Copy "E" of 26 signed and lettered, from a total edition of 300. Additionally inscribed on the title page: "To Kenward with admiration Hoe Nguyen 10-25-98." Title re-editioned in 1999 by Nguyen's Skanky Possum Press, who also issued Elmslie's *Blast From the Past* (2000) and *Spilled Beans : A Conversation* (2001). **\$50.**



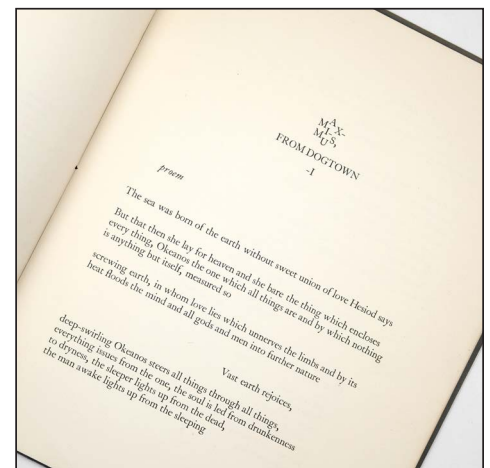
136. Olson, Charles. *Maximus, from Dogtown - I*.

San Francisco, CA: Auerhahn Press, 1961. First edition. One of 500 copies. [12]pp. 4to. Saddle-stitched with burgundy thread in printed wraps. Foreword by Michael McClure.

Fading and dampstaining to wraps. Creased top corner. Internally clean and unmarked. Good to very good. Signed and inscribed by Olson on front cover: "For Ruth [Yorck, presumably] & Kenward wishing you were here."

An intriguing association

copy between two seldom-linked writers, our best guess being that Elmslie and Olson were acquainted through their common friend, Gerrit Lansing. **\$400.**

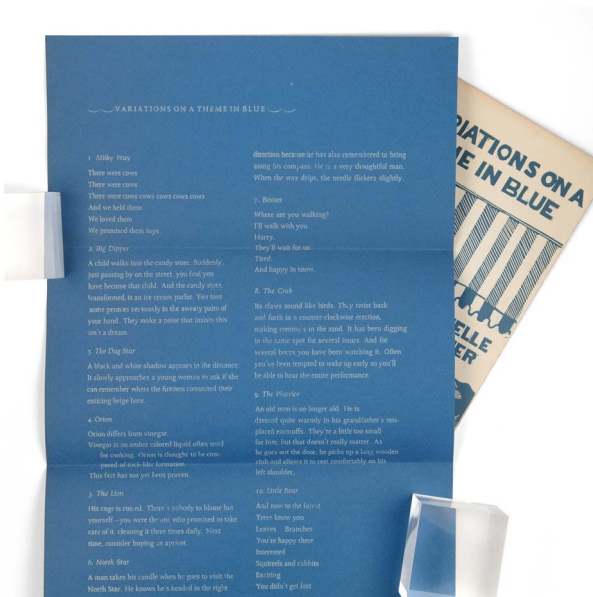




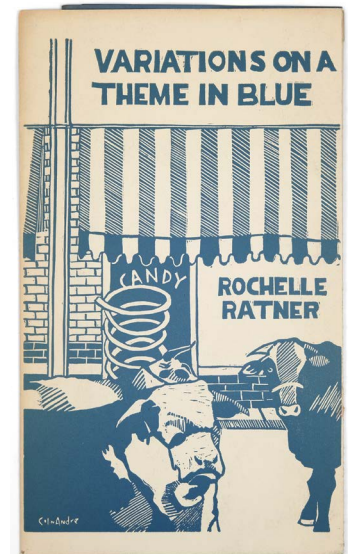
137. Olson, Charles. *O'Ryan : 2 4 6 8 10*.

San Francisco: The White Rabbit Press, 1958. First edition. One of 300 copies. [16]pp. Saddle-stitched in printed wraps. Very good, with toning and rubbing to wraps, mild corner creases. Cover drawing by Jess Collins. Not to be confused with the second edition of 1965. **\$100.**

138. Ratner, Rochelle. *Variations on a Theme in Blue*.

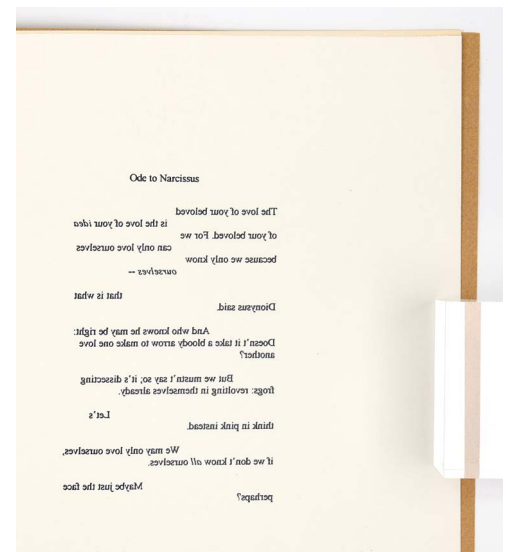


[West Branch, IA]:
Toothpaste Press, 1971.
Edition of 300 copies.
Blue paper broadside
printed in gray, 15 x 9-1/2
in, folded in thirds. In
a paper portfolio with
linoleum block illustration
by Colin Andre printed in blue. Toning to portfolio
and left edge of broadside. Near fine. An early work
by poet and novelist Ratner, and the first letterpress
publication of the Toothpaste Press imprint. Peich 7.
\$75.



139. [Swets, C. W.] *Ode to Narcissus*.

[C. W. Swets], [1999]. [8]pp. Unprinted matte brown wraps, 10 x 8-1/2 in. Fine paper end leaves, with one sheet of vellum preceding a single poem, "Ode to Narcissus," apparently written by Swets, and printed (aside from the title) as a mirror image. Fine. Inscribed on the first page: **"April 27, 1999 For Kenward, To celebrate his 70th birthday! Love, CW."** Swets, a companion/assistant of Elmslie's for several years in the late 1990s, also collaborated with him on the design of a series of Z Press chapbooks pairing poets and artists. This publication apparently unique. **\$100.**



140. Waldrop, Keith.
*Haunt : (No-Boundary
Proposals).*

Saratoga, CA: Instance Press, 2000. 99pp. 8vo. Perfect-bound in printed wraps. Near fine, with minor bump to bottom fore-edge at rear, a touch of sunning to spine. Signed (a scribble) and inscribed by Waldrop on the half-title: "For Kenward." \$30.

141. Waldrop, Keith.
Selected Poems.

Oakland: Omnidawn, 2016. 307 pp. 8vo. Perfect-bound in pictorial wraps. Near fine, with light shelfwear, a minor abrasion to textblock top. Inscribed "for Kenward Elmslie" by Waldrop to half-title. \$40.

142. Waldrop, Keith.
The Balustrade.

Buffalo, NY: Leave Books, 1991. Saddle-stitched with white thread in tall oblong wraps, 11 x 4-1/8 in. 21pp. Very good, with irregular toning and light soiling to wraps. \$20.

143. Waldrop, Keith.
The House Seen From Nowhere.

Brooklyn: Litmus Press, 2002. 230pp. 8vo. Perfect-bound in printed wraps. Light crease to top front corner. Mild toning to wraps. Very good. Signed (a scribble) and inscribed by Waldrop on the title page: "For Kenward." \$40.

144. Waldrop, Keith.
The Not Forever.

Richmond, CA: Omnidawn Publishing, 2013. 107pp. 8vo. Perfect-bound in printed wraps. Near fine, with a touch of corner curling. Signed (a scribble) and inscribed by Waldrop on the title page: "For Kenward." \$30.

145. Waldrop, Keith and Rosemarie. *Ceci n'est pas Keith
Cecu n'est pas Rosemarie.*

Providence: Burning Deck, 2002. From an edition of 1,000. 93pp. 8vo. Signature-bound in photo-illustrated wraps. Near fine, with light wear and soiling to wraps. This copy *signed by both authors* and inscribed "For Kenward" on the half-title. Prose-poem biographies originally commissioned for and printed in Contemporary Authors Autobiography Series, ed. Joyce Nakamura, vol. 30. \$40.

146. Waldrop, Rosemarie.
A Key Into the Language of America.

NY: New Directions, 1994. 66pp. 8vo. Perfect-bound in glossy printed wraps. Light wear to corners, else about fine. Signed and inscribed on the half-title: "For Kenward Elmslie Rosemarie Waldrop 19/94." \$40.

147. Waldrop, Rosemarie.
Gap Gardening : Selected Poems.

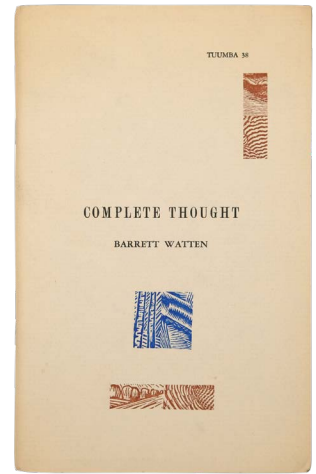
NY: New Directions, 2016. 232pp. 8vo. Perfect-bound in printed wraps. Near fine. Signed and inscribed by Waldrop on the half-title: "For Kenward Rosemarie 4/2016." \$40.

148. Waldrop, Rosemarie. *The Road Is Everywhere or Stop This Body.*

Columbia, MO: Open Places, 1978. Edition of 1,000. 80pp. 8vo. Perfect-bound in photo-pictorial wraps. Near fine. Signed and inscribed on front endpaper: "For Kenward Elmslie – Rosemarie Waldrop." Poems, with photos by Amy Stromsten. Open Places Poets Series #5. \$50.

149. Watten, Barrett. *Complete Thought*.

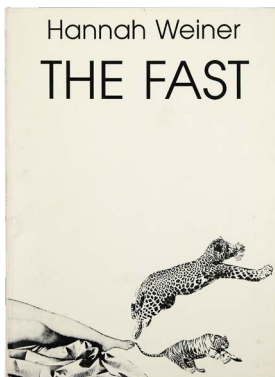
[Berkeley]: Tuumba Press, 1982. 33pp. 8vo. Saddle-stapled in printed matte wraps with yapped edges. No. 96 from an edition of 450 copies. Bumping to edges of wraps. Light soiling to rear cover. Very good or better. Inscribed by Watten on the title page: "**For Kenward My PhD in Henny Youngman Barrett.**" Watten has also added a quotation beneath the title: "The animals stay riveted in place – ." Tuumba 38. **\$50.**



150. Watten, Barrett. *Decay*. San Francisco: This, 1977.

Edition of 350. [32]pp. Small 8vo. Saddle-stapled in printed wraps. Near fine, with mild soiling to rear cover. **\$20.**

151. Watten, Barrett. *Under Erasure*. La Laguna: Zasterle Press, 1991. No. 62 of an edition of 300 copies. 52pp. 8vo. Signature-bound in French wraps. Near fine, with light rubbing to wraps. **\$25.**

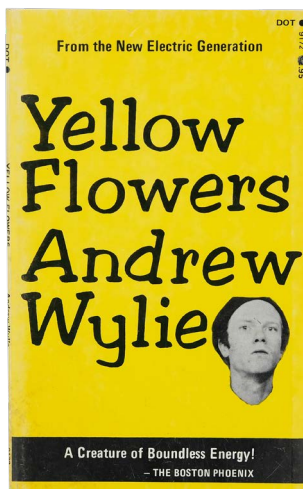
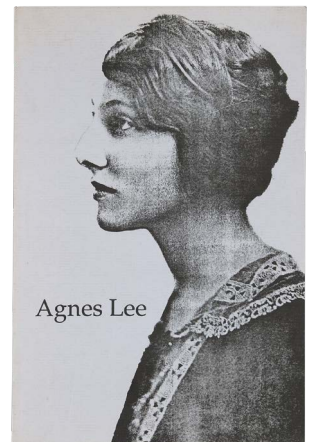


152. Weiner, Hannah. *The Fast*.

NY: United Artists Books, 1992. 43pp. 8vo. Perfect-bound in printed wraps. Near fine, with light wear and smudging to wraps. **Signed by Weiner** ("Han") on the title page. Prose works: journal entries from 1970 by the poet commonly associated with the Language movement. **\$100.**

153. Wiley, Agnes Lee Dunlop. *Agnes Lee*.

NY/Providence: Tender Buttons, 1992. Edition of 350. [74]pp. 8vo. Perfect-bound in pictorial wraps. Near fine. Inscribed on dedication page by publisher Lee Ann Brown: "**\"Eat any meal at the Chateau Frontenac.\" from \"Things I'd Like To Do Again\" To Kenward Elmslie, Love Lee Ann 1-28-93.**" Prose memoirs of the author's life and family, illustrated in black-and-white. **\$40.**



154. Wylie, Andrew. *Yellow Flowers*.

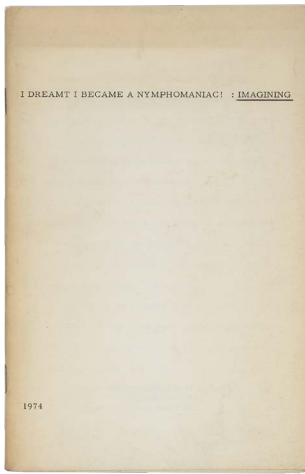
NY: Dot Books, 1972. First edition. 35pp. Perfect-bound in yellow printed wraps, 6-7/8 x 4-1/8 in. Light soiling/foxing to base of front cover at spine. Front cover price partially blacked out. Near fine. Notorious early collection of poems, minimal and frequently ribald, by the American literary superagent. Scarce. **\$200.**



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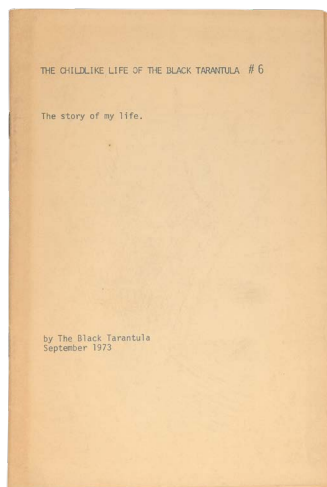
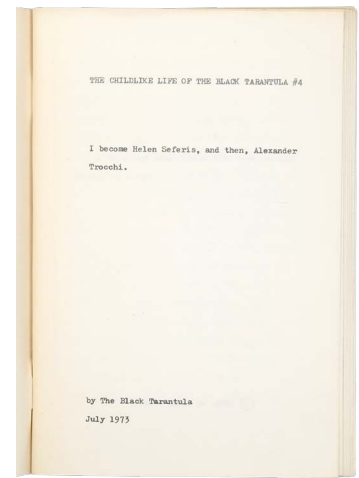


155. [Acker, Kathy, as] The Black Tarantula.
*I Dreamt I Became A Nymphomaniac! : Imagining :
 Tales of San Francisco : Dykes.*

San Francisco: The Black Tarantula, 1974. Paginated continuous with previous volumes, pp. 167-192. 8vo. Saddle-stapled in self-wrappers. Toning to tops and along spine of wraps, with light rubbing and soiling. Internally clean with sound binding, very good. The sixth volume (of six total) of Acker's serially self-published second novel, issues of which were mailed to subscribers. Republished in a single-volume trade edition by Traveler's Digest in 1980. **\$400.**

156. [Acker, Kathy, as] The Black Tarantula.
The Childlike Life of the Black Tarantula #4.

[San Diego]: Kathy Acker, 1973. 46pp. 8vo. Saddle-stapled in plain self-wrappers. Light rubbing and toning to wraps, a few small stains to spine. Very good or better. The fourth volume (of six total) of Acker's serially self-published first novel, issues of which were mailed to subscribers. Republished in a single-volume trade edition by TVRT Press in 1975. **\$450.**

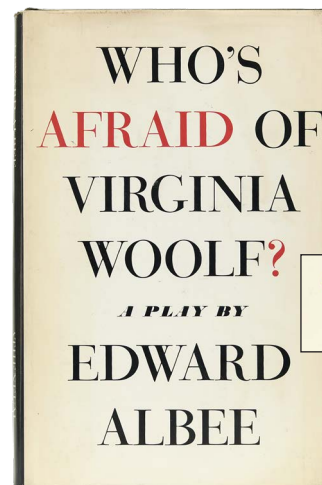


157. [Acker, Kathy, as] The Black Tarantula.
The Childlike Life of the Black Tarantula #6.

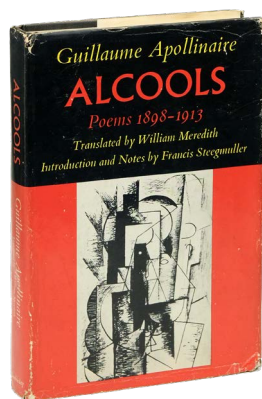
[San Diego]: Kathy Acker, 1973. 28pp. 8vo. Saddle-stapled in printed self-wrappers. Printed in blue on tan paperstock. Near fine, with light soiling to covers and toning along spine. The sixth volume (of six total) of Acker's serially self-published first novel, issues of which were mailed to subscribers. Republished in a single-volume trade edition by TVRT Press in 1975. **\$450.**

158. Albee, Edward.
Who's Afraid of Virginia Woolf?

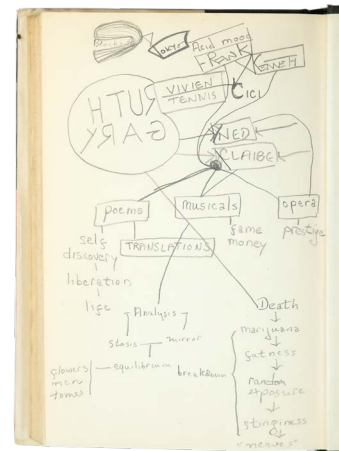
NY: Atheneum, 1962. First edition (stated). **Signed by Albee on the half-title.** 242pp. 8vo. Black cloth blind-stamped on front board; gilt spine titles; purple topstain; dust jacket. Fading and dust-soiling to topstain. Moderate foxing to fore-edge. Unclipped ("5") jacket with fading to spine, light general edge wear and toning, and a crease to rear panel. Very good in a very good jacket. Signed first edition of his celebrated play. **\$600.**



159. Apollinaire, Guillaume. *Alcools : Poems 1898-1913*.



Translated by William Meredith, with introduction and notes by Francis Steegmuller. NY: Doubleday & Company, 1964. xv, 242pp. 8vo. Black cloth; dust jacket. Dust soiling and paperclip indent to textblock top; slight spine twist. Good (+) in a like jacket, unclipped, with moderate edgewear, small chips at spine ends and tips, damp-staining to interior. Slightly shabby copy of this translation of the French poet's most celebrated book of poems, made interesting by the presence, on rear endpaper, of a penciled thought-doodle in Elmslie's hand, mapping out the relationships between various people, anxieties, and goals in his life.



Notably absent among the names is Joe Brainard's, suggesting that Elmslie may have drawn this chart (just) prior to the start of their relationship in 1964. **\$50.**

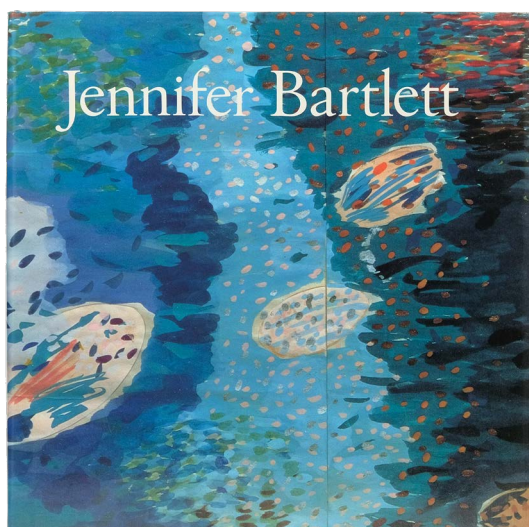
160. Auster, Paul. *The Invention of Solitude*.

NY: Sun, 1982. First edition. 173pp. 8vo. Perfect-bound in wraps. Moisture rippling, relatively minor, to first fifteen or so leaves. Moderate rubbing and creasing to covers. A good copy of Auster's first book-length prose work. Signed and inscribed by Auster on the title page: "To Kenward Elmslie the greatest writer!" **\$100.**

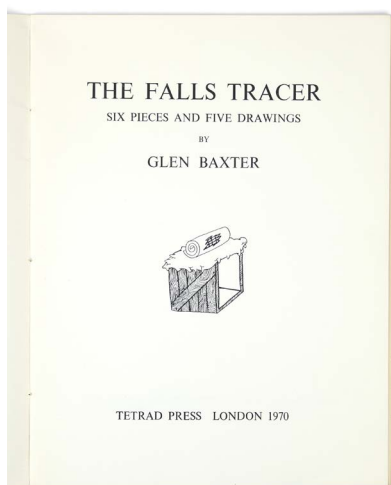
161. Bamberger, W. C. *A Jealousy for Aesop*.

Norcross, GA: Swallow's Tale Press, 1987. 112pp. 8vo. Green printed wraps. Very good, with soiling and some damp-rippling to front and rear covers. Inscribed on the title page: "To Kenward – With thanks for reteaching me the alphabet. W.C.B. 12-31-87." Bamberger published several of Elmslie's works on his Bamberger Books imprint, including the Joe Brainard collaboration *Pay Dirt*; authored (and published) an Elmslie bibliography; and later edited a selection of Elmslie's poems, *Routine Disruptions* (1998), for Coffee House Press. This collection of Bamberger short stories somewhat uncommon. **\$40.**

162. Bartlett, Jennifer. *Jennifer Bartlett*.



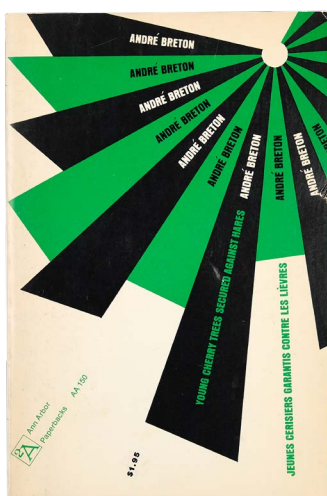
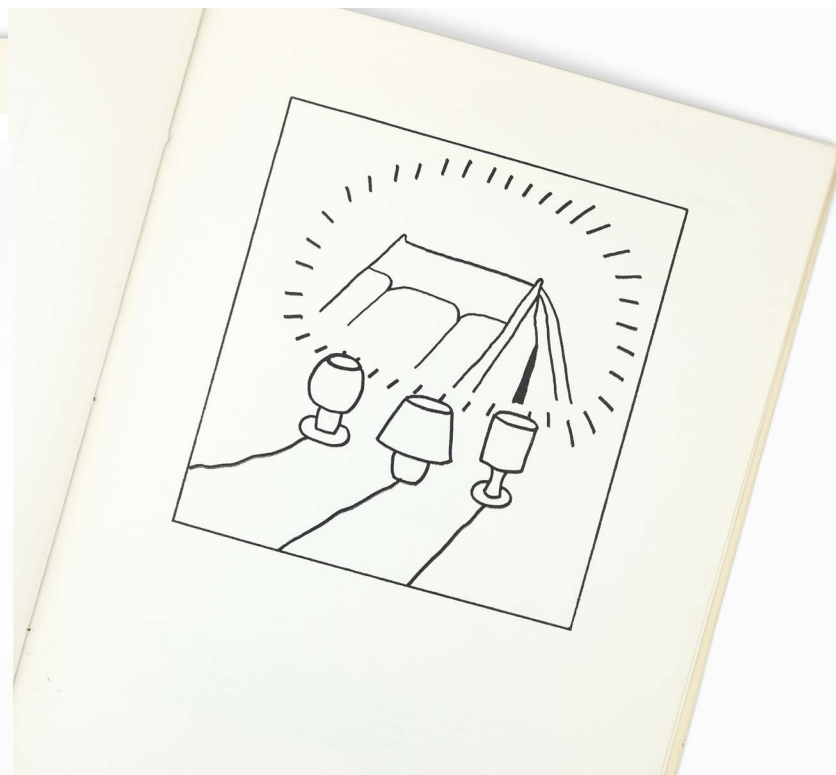
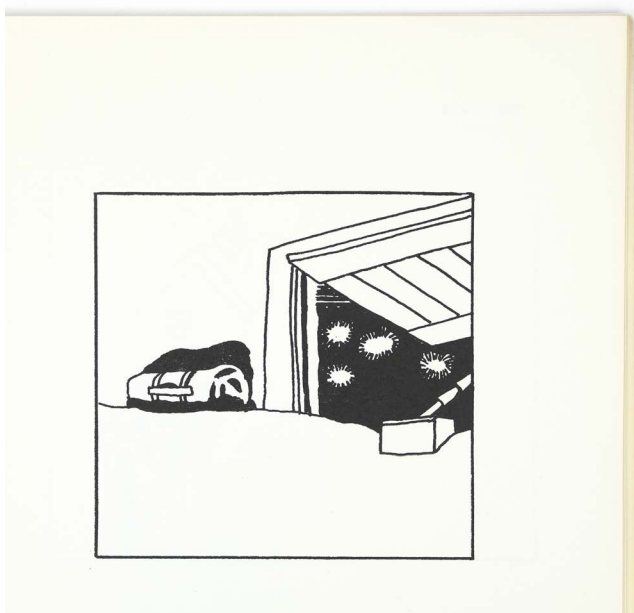
New York: Abbeville Press Publishers, 1985. 168pp. Square 4to. Blue cloth, stamped in gilt on front board and spine; dust jacket. Heavily illustrated in color and black-and-white. Near fine in like jacket. Inscribed on the half-title: "For Kenward love Jennifer Christmas 1985." Monograph of the American painter Jennifer Bartlett (1941-2022), published for an exhibition of her work at the Walker Art Center in Minneapolis. With texts by Marge Goldwater, Roberta Smith, and Calvin Tompkins. Kenward Elmslie's play *City Junket* premiered at Eye and Ear Theater in 1980 where Bartlett was on the advisory board. Bartlett also provided art for the cover of Elmslie's *Three Sisters* (Z Press, 1986). **\$400.**



163. Baxter, Glen. *The Falls Tracer : Six Pieces and Five Drawings.*

London: Tetrad Press, 1970. Edition of 250. [16]pp. 4to. Saddle-stitched in plain wraps and unprinted cream jacket. Light bumping to spine ends. Jacket, which lacks the mounted title-label seen on some other copies (but shows no signs of ever having had one), shows moderate toning, a short closed tear at head of rear panel. Altogether very good or better. Signed and inscribed on copyright page: "1970: for Kenward – bests – Glen Baxter." First book by the English artist noted for his surreal and frequently absurd style, a series of short prose works with drawings on facing pages. **\$500.**

1970: for Kenward – bests – Glen Baxter

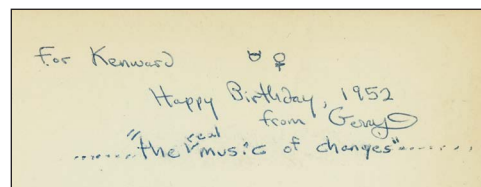


164. Breton, André. *Young Cherry Trees Secured Against Hares.*

Translations by Edouard Roditi, with original French texts. Drawings by Arshile Gorky. Ann Arbor: The University of Michigan Press, 1969. Reprint; first published by View Editions in 1946. [56]pp., printed on blue paper. 8vo. Signature-bound in wraps. Very good, with toning to wraps, one edge snag to front cover. Inscribed on half-title, presumably by Ruth Yorck, a close friend dating back to Elmslie's relationship with John Latouche: "To my dearest Ken on your birthday Real and surreal Love Ruth 1969." In 1962, Elmslie and Yorck collaborated on a translation of Jean Cocteau's play *The Infernal Machine*, apparently never published (Bamberger, p. 3). **\$100**

165. Campbell, Joseph.
The Hero with a Thousand Faces.

New York: Pantheon, 1949. xxiii, 416 pp., with index.
8vo. Green and black cloth; lacking the dust jacket. Heavy shelf wear (boards exposed at all corners), shaken binding, speckling to textblock edges, discolorations to base of spine. Inscribed on the front free endpaper from poet and friend Gerrit Lansing: "for Kenward [two astrological symbols] Happy Birthday, 1952 from Gerry ... "the real music of changes"" A fair copy of Campbell's landmark work of comparative mythology, desirable primarily for its notable association. **\$200.**



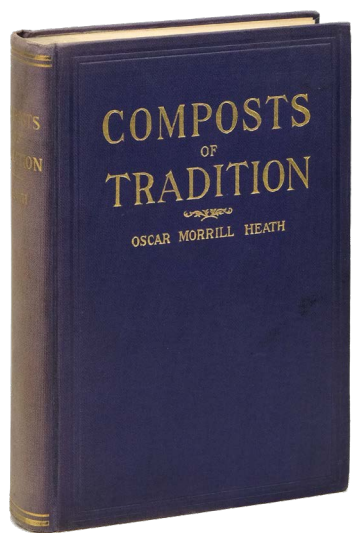
166. Chester, Laura. *Watermark : A Novella.*

Berkeley, CA: The Figures, 1978. 135pp. Wraps. 8vo. Near fine. Inscribed on half-title: "For Kenward may we keep to the keen and sorrows— Love, Laura." A novella by the poet and co-publisher of small press The Figures. **\$30.**

167. Harryman, Carla. *Memory Play.*

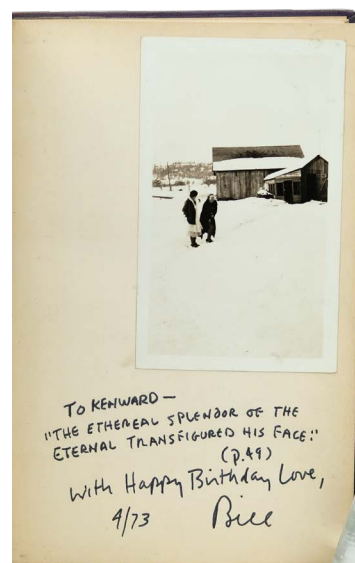
Oakland: O Books, 1994. 69pp. 8vo. Wraps. Near fine. Inscribed on the title page: "For the Fund for Poetry with gratitude, Carla Harryman." A play by the poet and essayist frequently associated with the Language movement. **\$30.**

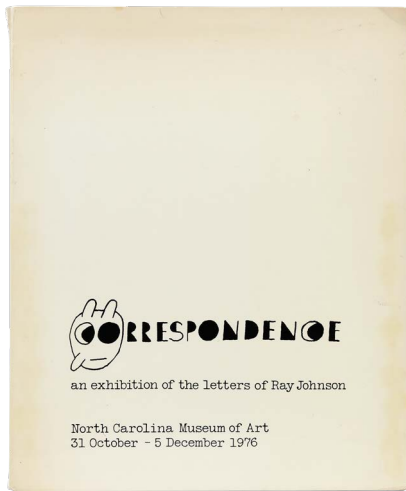
168. Heath, Oscar Morrill [Bill Berkson, gift inscription].
Composts of Tradition: A Book of Short Stories Dealing with Traditional Sex and Domestic Situations.



Chicago: O. M. Heath and Co., 1913. 303pp. 8vo. Purple publisher's cloth stamped in gilt on front board and spine. Frontispiece + five black-and-white plates. With advertising card for two Chicago, Illinois beauty parlors mounted on front pastedown. Sunning to spine and top of rear board, moderate shelfwear, with splitting to cloth at bottom rear tip; good to very good. Inscribed on fep by Bill [Berkson]: "To Kenward— "The Ethereal splendor of the eternal transfigured his face." (p.49) With Happy Birthday Love, 4/73 Bill." Mounted above the inscription, presumably by Berkson, is a vintage black-and-white photograph of two figures standing outside a snowy farm building.

A collection of short stories incorporating science fiction and supernatural elements in service of Heath's program of utopian, proto-feminist social reform, the work's title inspired (per the author's appendix) by a reading of Emile Zola's *La Terre*. **\$200.**

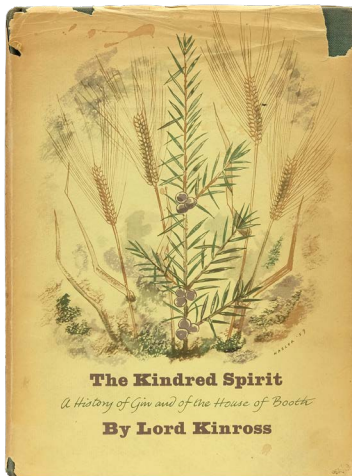




169. Johnson, Ray. *Correspondence : An Exhibition of the Letters of Ray Johnson.*

Raleigh, NC: North Carolina Museum of Art, 1976. First edition. [254] leaves, including a list of contributors, an explanatory text by Dick Higgins, and an introduction by museum director Moussa M. Domit. Leaves mostly 11 x 8-1/4 in. but with several 14 x 8-1/4 leaves folded as issued at base; all printed in black, some on both sides. Housed in a laminated two-pocket folder, with a text by William S. Wilson printed on the pockets. Toning, corner wear and

some peeling/laminate-separation to the spine of folder; very good. Leaves near fine in toto, with occasional toning and corner-creases. Reproductions of letters sent by Johnson to 84 contributors, including Christo & Jeanne-Claude, Elaine de Koonig, General Idea, Geoff Hendricks, Dick Higgins, Michael Morris, Edward Ruscha, Arthur Secunda, David Det Hompson, et al. Published on the occasion of a show at the North Carolina Museum of Art from October 31 - December 5, 1976. **\$500.**



170. Kinross, Lord [John Patrick Douglas Balfour]. *The Kindred Spirit : A History of Gin and of the House of Booth.*

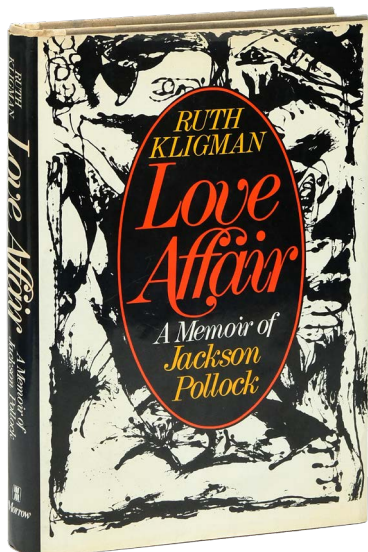
London: Newman Neame Limited, 1959. xi, 93pp. 8vo. Green cloth stamped in gilt on front board and spine; pictorial endpapers; dust jacket. Color frontispiece, black-and-white illustrations throughout. Very good in a good jacket, with numerous chips and toning. **\$350.**

The all-but-nonexistent first state of this history of gin, whose publication history

Kinross recounts in a half-title inscription to Elmslie: **"To Ken with love from Patrick Xmas 1959 Note: This copy is a bibliographical rarity. The chairman of Booth's Distilleries, R. S. Cumming (see p. 90) was deeply shocked by Hogarth's print of Gin Lane (see p.6) and insisted on its removal from the text, calling in the whole edition except for a few advance copies, of which this is one. Kinross Author."** Kinross (1904-1976)

was a Scottish historian, writer, and socialite, who met Elmslie through John Latouche while traveling in America in 1956. In his 1959 memoir, *The Innocents at Home*, Kinross describes Elmslie as a "reserved young man with a quiet wit, sensitive perceptions and a promising talent" (cited in Pollack, *The Ballad of John Latouche*, p. 350). The two remained in friendly, if sporadic, contact following Latouche's death in 1956.



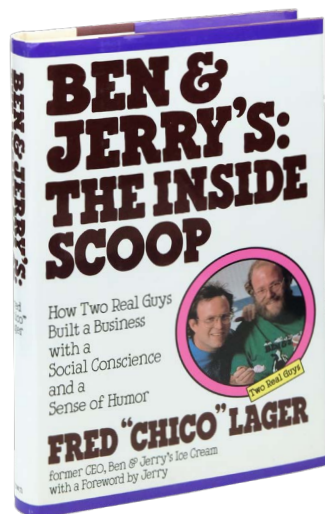
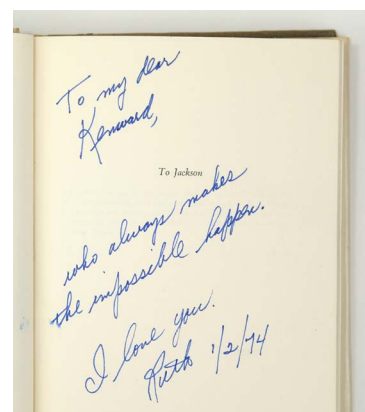


171. Kligman, Ruth.

Love Affair : A Memoir of Jackson Pollock.

NY: William Morrow & Company, 1974. First edition. 220pp. 8vo. Black boards backed with off-white cloth; gilt spine titles; dust jacket. Dust soiling and minor foxing to textblock top; moderate finger soiling to fore-edge. Light sunning to top board edges. Slight forward cocking to spine. Unclipped (“\$6.95”) jacket with sunning to spine, toning to perimeters, and light interior damp-staining to spine ends and top of front panel. Very good (-) in a very good jacket. Signed and inscribed by Kligman on the dedication page: **“To my dear Kenward, who always makes the impossible happen. I love you. Ruth 1/2/74.” \$400.**

A memoir of Kligman’s relationship with American painter Jackson Pollock, Kligman having been the only survivor of the 1956 car crash that killed Pollock and fellow passenger Edith Metzger. As to the extent of Elmslie’s relationship with Kligman, though evidently warm, we can find only one reference, in a 2002 letter from Elmslie to Lucia Berlin: “I used to go to Weight Watchers with Ruth Kligman, Pollock’s girlfriend in the Death Car. She also dated de Kooning, whom I once glimpsed at her loft.” (Chip Livingston, ed., *Love*, Loosha, p. 213).

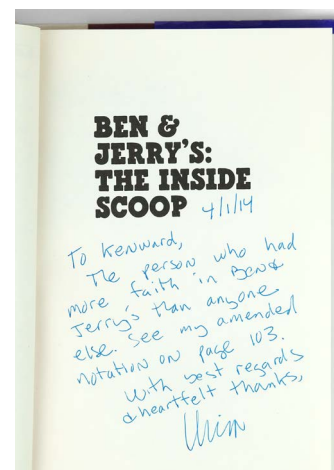


172. Lager, Fred “Chico.”

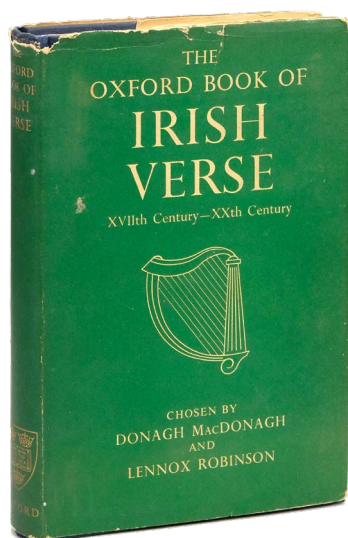
Ben & Jerry's: The Inside Scoop : How Two Real Guys Built A Business with a Social Conscience and a Sense of Humor.

NY: Crown Publishers, 1994. Fifth printing. xiv, 242pp., with index. 8vo. Maroon boards backed with white cloth; metallic purple spine titles; dust jacket. Fine in a fine jacket. Signed by Lager on the title page, and again on the half-title with the following inscription: **“4/1/14 To Kenward, The person who had more faith in Ben & Jerry’s than anyone else. See my amended notation on page 103. With best regards & Heartfelt thanks.”** On p. 103, to a sentence

reading “The largest individual investment [to a fledgling Ben & Jerry’s] was \$21,000,” Lager has added via asterisk **“from Kenward Elmslie, poet extraordinaire and visionary investor.”** There is, further, a TLS from Lager laid in (folded once, with light soiling), in which he identifies Ron Padgett as having put him in touch, praises Elmslie, references one of his songs, compares him favorably to Warren Buffett, etc. On the back of the letter, Elmslie has doodled in orange marker what looks like a mushroom (or perhaps a mushroom cloud). Also laid in: an unredeemed coupon for a free pint of Ben & Jerry’s ice cream, expired. **\$200.**

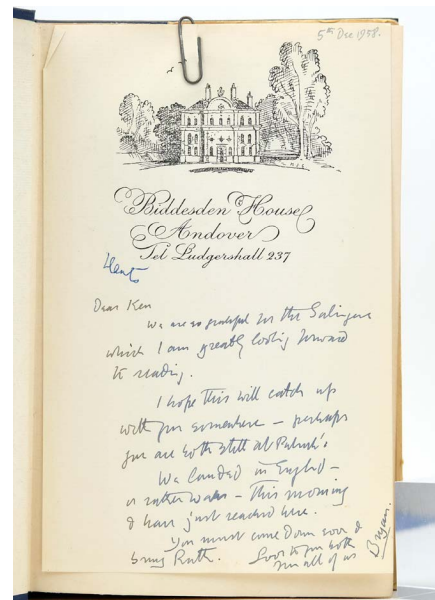


173. MacDonagh, Donagh, and Lennox Robinson, eds.
The Oxford Book of Irish Verse.



Oxford: University of Oxford Press, 1958. First edition (no additional printings noted). xxxviii, 343pp., with indexes. 8vo. Blue cloth stamped in gilt on front board and spine; dust jacket. Light bumping to spine ends and corners. Paperclip indent to ffe. Else near fine in a very good, unclipped jacket with chipping at head of the toned spine. Inscribed on ffe: **"Kenward Elmslie from Bryan Guinness Moyne Christmas 1958."** Also, attached with paperclip to ffe is a sheet of Biddesden House notepaper dated 5th Dec 1958 and inscribed by Moyne: **"Dear Ken We are so grateful for the Salingers which I am greatly looking forward to reading. I hope this will catch up with you somewhere – perhaps you are both still in [illegible]. We landed in England – or rather Wales – this morning & have just reached here.**

You must come down soon & bring Ruth [Yorck]. Love to you both from all of us Bryan." Bryan Guinness, 2nd Baron Moyne, was a British lawyer, writer, and socialite, heir to the Guinness brewing fortune, and one of the "bright young things" of 1920s London. He and first wife, Diana Mitford, were the dedicatees of Evelyn Waugh's 1930 novel *Vile Bodies*. The extent of his relationship with Elmslie is unknown; presumably the product of a fleeting overlap of their cosmopolitan circles. **\$75.**



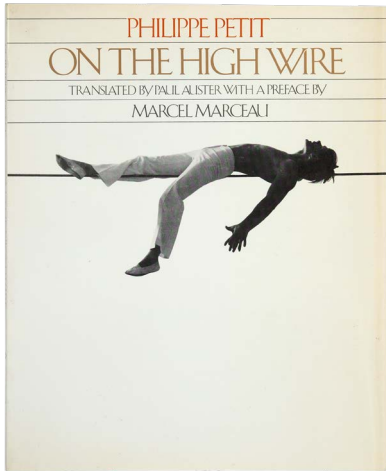
174. Mikolowski, Ken.
Big Enigmas : Ten Postcards.

Grindstone City, MI: The Alternative Press, [1996]. Ten postcards, 7 x 4-1/2 in., letterpress printed in black, green, and/or red ink on white and ivory card, housed in a manilla envelope with metal clasp. Envelope with light toning and corner wear; postcards fine. A handsomely produced set of postcards featuring aphoristic texts, many of which play on the denuded verbiage of signs, warning labels, etc. Founded by Ken and Ann Mikolowski in 1969, The Alternative Press is noted particularly for their poetry broadsides and postcard sets, including two of the latter by Elmslie. Scarce; OCLC, which supplies a print date of 1996, locates only three institutional holdings. **\$150.**



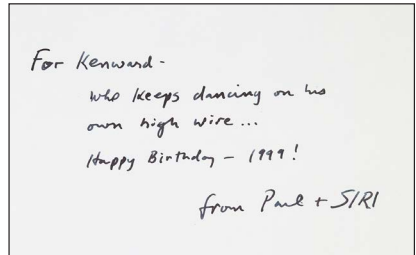
175. Olson, Kirby. *Temping*.

Seattle: Black Heron Press, 2006. 217pp. 8vo. Black boards; silver spine titles; dust jacket. Near fine in a fine, unclipped jacket. Inscribed on the title page: “For my good friend – the great poet Kenward Elmslie, Kirby Olson.” Laid in are a TLS from Olson, in which he solicits Elmslie’s advice about how to raise grant money for an upcoming book and a five-page printed review of *Temping* from the California Literary Review. A novel. **\$30.**



176. Petit, Philippe. *On The High Wire*.

NY: Random House, 1985. 120pp. Small 4to. Perfect-bound in glossy printed wraps. Black-and-white illustrations. Near fine, with toning and curling to cover fore-edges. First American edition of this poetically charged guide to wire walking by the French high-wire artist Philippe Petit, whose 1974 traversal of the gap between the towers of New York’s World Trade Center was the subject of the 2008 documentary, *Man on Wire*. Foreword by Marcel Marceau.



Translated by Paul Auster, who has inscribed this copy on the front flyleaf: “For Kenward - who keeps dancing on his own high wire... Happy Birthday – 1999! From Paul + SIRI [Hustvedt].” **\$200.**

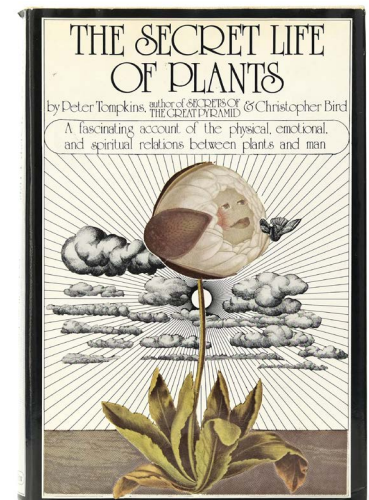
177. Temple, Judy Nolte.

Baby Doe Tabor : The Madwoman in the Cabin.

Norman: University of Oklahoma Press, 2007. First edition. xx, 260pp. 8vo. Black cloth stamped in metallic red on spine; dust jacket. Fine in a near fine jacket, with wear at head of spine. Inscribed on the half-title: “For Kenward From Pat & Ron [Padgett] Xmas 2007.” A biographical unpacking of the legends surrounding the notorious 19th century mining celebrity Elizabeth McCourt “Baby Doe” Tabor, who was the subject of opera *The Ballad of Baby Doe* (1956), arguably the most enduring work of Elmslie’s partner of the 1950s, John Latouche, who wrote the libretto. **\$40.**

178. Tompkins, Peter, and Christopher Bird.
***The Secret Life of Plants*.**

NY: Harper & Row Publishers, 1973. Third printing. xiv, 402pp. 8vo. Oatmeal cloth stamped in bronze on front board and spine; dust jacket. Near fine, with light toning to boards and textblock edges. In a near fine, unclipped (“\$8.95”) jacket with a small closed tear at head of spine, diagonal creases to flaps. Inscribed on the half-title by Michael [Lally, presumably] and Anne Waldman: “Happy Birthday Ken Michael & love Anne April 27.74.” **\$100.**

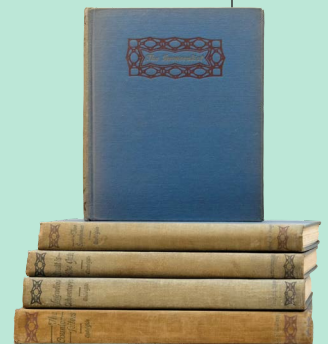


READING COPIES OF BOOKS BEARING ELMSLIE'S OWNERSHIP INSCRIPTION

179. Austen, Jane. *Emma, Persuasion, and Sense and Sensibility [3 Vols]*. London: Zodiac Press, 1949-50. 367, 248, 279pp. Patterned blue and gray cloth; blue and gilt spine titles; lacking jackets if issued with. Soiling and toning, particularly to spines of Emma and Persuasion; occasional dog earring; 2-in. stain to spine of Persuasion. Good or better. On ffp of *Emma* (only): "Feb 3rd, '50 / KGE." **\$75.**

180. Brecht, Bertolt. *A Penny for the Poor*. New York: Hillman, Curl, 1938. First American Edition. 396 pp. 8vo. Red cloth. Fair, spine cocked and loose at backstrip, dampstaining to board edges resulting in some color bleed to edges of endpapers and tops of last few leaves. On ffp: "Kenward Gray Elmslie / April 27, 1947." Novel adaptation of Brecht's famous *The Threepenny Opera*, translated by Desmond I. Vesey and Christopher Isherwood. Brecht is cited as an important influence not just on Elmslie but also his partner of the 1950s, librettist and lyricist John La Touche, for whom the goal of translating *The Threepenny Opera* was an unrealized fixation. **\$50.**

181. Gide, Andre. *The Counterfeiters, The Immoralist, Lafcadio's Adventures, Strait is the Gate, Two Symphonies [5 Vols.]*. NY: Alfred A. Knopf, 1947-49. Five vols. Good only, with heavily toned spines, wear to corners and spine ends, and scattered internal foxing. All volumes inscribed on ffp: "Kenward Gray Elmslie / Harvard College," and dated either 1948 or 1949. Five books bought during Elmslie's pursuit of a B.A. in Literature at Harvard. Sequential ownership dates indicates either a staggered course requirement or a growing fever for the French master, whose work exercises a fluidity of genre and sexuality that foreshadow Elmslie's later artistic expression. **\$100.**



182. Johnson, Crockett. *Barnaby*. NY: Blue Ribbon Books, 1943. Reprint edition. 361pp. 8vo. Brown vinyl boards, lacking jacket. Chipping to spine ends, bumping to corners, soiling to boards. Good only. On ffp: "Kenward Elmslie Harvard College 1946." First book collection of Crockett's Barnaby cartoons. **\$30.**

183. Johnson, Crockett. *Barnaby and Mr O'Malley*. NY: Henry, Holt & Company, 1944. Presumed first edition. 327pp. Small 8vo. Blue cloth boards, lacking jacket. Toned spine, soiling to boards. Very good. On ffp: "Kenward Elmslie Harvard College - 1947." Second collection of Crockett's Barnaby cartoons. **\$40.**

184. Mann, Thomas. *Confessions of Felix Krull Confidence Man*. Translated by Denver Lindley. NY: Alfred A. Knopf, 1955. First American Edition. 384pp. 8vo. Black cloth boards, lacking jacket. Fraying to head of spine, toning to fore-edge. Very good. On ffp: "KGE Feb 12 '56 NYC." **\$30.**

185. Perelman, S.J., and Ogden Nash. *One Touch of Venus*. Boston: Little, Brown and Company, 1944. First edition. 102pp. 8vo. Red cloth, lacking the jacket. Cocked spine, moderate wear. Good. On ffp: "Kenward Gray Elmslie - 1945," with penciled doodles. Adaptation of Perelman and Nash's hit musical (scored by Kurt Weill), which satirized sexual and cultural mores of the day. The musical's debut production starred Mary Martin, whom Elmslie would unsuccessfully court decades later for his adaptation of Truman Capote's *The Grass Harp*. **\$40.**

186. Waugh, Evelyn. *The Loved One*. Boston: Little, Brown and Company: 1948. First Edition. 164pp. Small 8vo. Beige cloth, lacking the jacket. Soiling to boards and textblock, some dampstaining to endpapers and rear board. Clean interior. Good. On ffp: "Kenward Gray Elmslie, 1948." **\$30.**

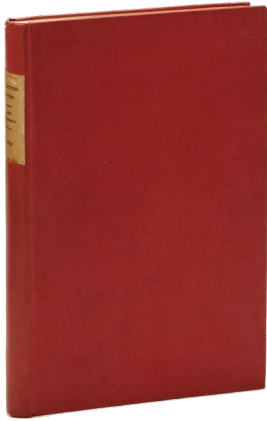


JOHN LATOUCHE
&

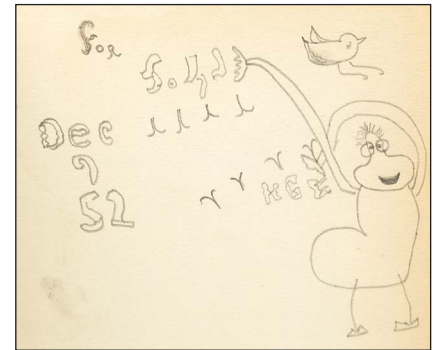
**THE MUSICAL
THEATER**

[ELMSLIE TO LATOUCHE]

187. Betjeman, John. *Selected Poems*.



London: John Murray, 1950. Chosen and with a preface by John Sparrow. Second printing, following the 1948 first. xxii, 127pp. Red cloth; printed paper title-label on spine; lacking a jacket. Forward cocking to spine. Light soiling to boards. Toning to textblock edges and spine label. Very good. Pencil inscription by Elmslie, with whimsical doodles, on front free endpaper: "For John [Latouche] Dec 7 52 KGE." \$40.

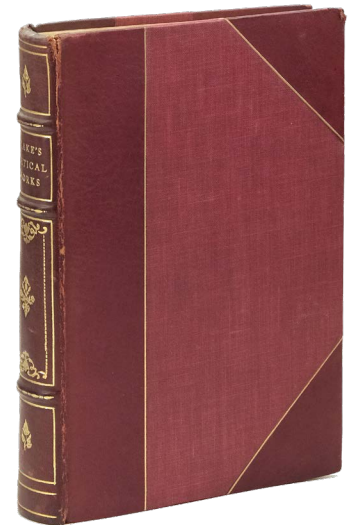
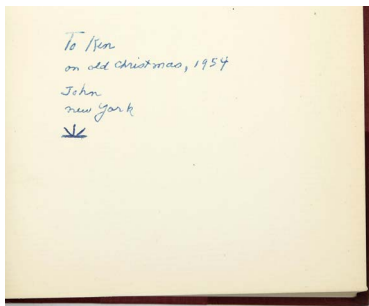


[LATOUCHE TO ELMSLIE]

188. Blake, William.

The Poetical Works of William Blake.

Edited, with an introduction and textual notes by John Sampson. London: Oxford University Press, 1948. lvi, 453pp., with index of first lines. 8vo. Half leather; three raised bands and gilt tooling on spine. Sixteen black-and-white plates, including frontispiece. Weakened front hinge. Rubbing to corners, with some loss of surface material. Very good. Inscribed on front free endpaper: "To Ken on old Christmas, 1954 John [Latouche] New York." \$150.

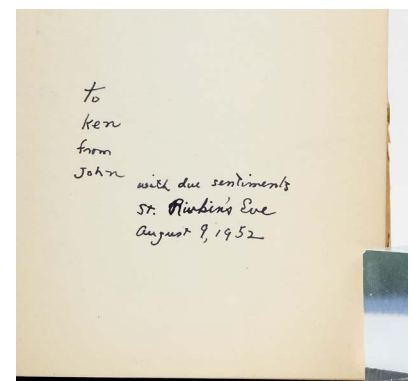
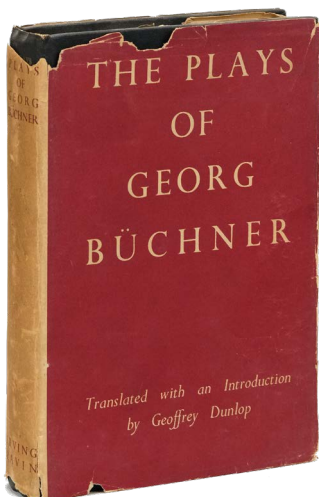


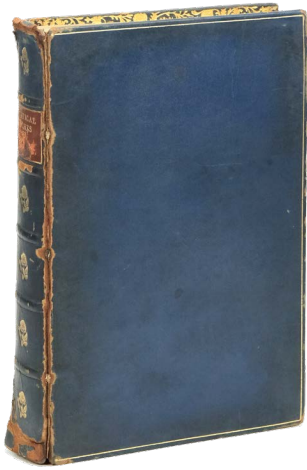
[LATOUCHE TO ELMSLIE]

189. Büchner, Georg.

The Plays of Georg Büchner.

Translated with an introduction by Geoffrey Dunlop. NY: Irving Ravin, 1952. Reprint edition. 274pp. 8vo. Black cloth; gilt spine titles; dust jacket. Dust soiling to textblock top. Offsetting to rear endpapers. Very good in a fair jacket, heavily toned to spine, with splitting to flap hinges and numerous chips. Inscribed on ffp: "to Ken from John with due sentiments St. Rubin's Eve August 9, 1952." \$75.





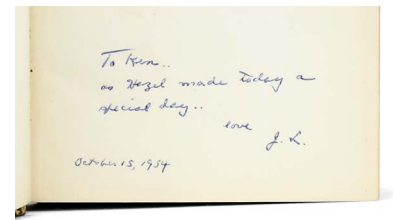
[LATOUCHE TO ELMSLIE]

190. Byron, Lord.

The Poetical Works of Lord Byron.

London: Oxford University Press, 1950.

Reprint. ix, 921pp. 8vo. Blue leather tooled in gilt to board edges and spine; gilt floral tooling to inner board edges; marbled endpapers; all edges gilt. Cracking to front and rear hinges, which nonetheless remain sound. Boards worn. Good. Inscribed at base of ffep by John Latouche: "To Ken. as Hazel made today a special day.. Love J. L. October 15, 1954." **\$100.**

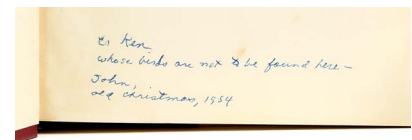
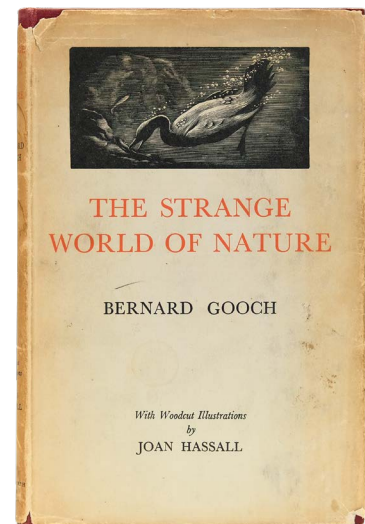


[LATOUCHE TO ELMSLIE]

191. Gooch, Bernard.

The Strange World of Nature.

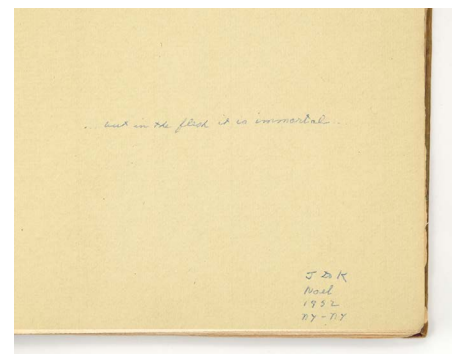
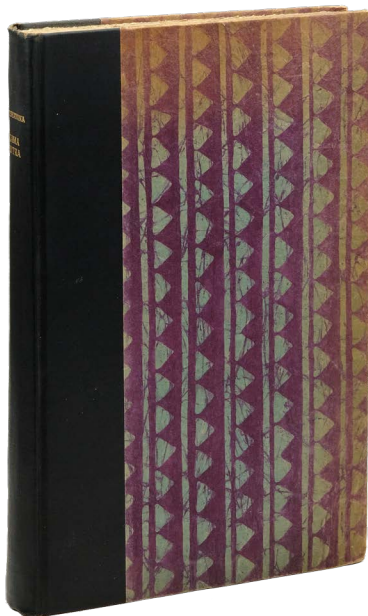
Wood engravings by Joan Hassall. London: Lutterworth Press, 1950. First edition. 160pp. 8vo. Maroon cloth; gilt spine lettering; dust jacket. Rear gutter starting at base. Three light splash-marks and dust soiling to textblock top. Very good in a good, unclipped jacket, with chips out at the ends of the heavily toning and splash marked spine. Inscribed by Latouche on ffep: "To Ken whose birds are not to be found here – John, old Christmas, 1954." **\$75.**

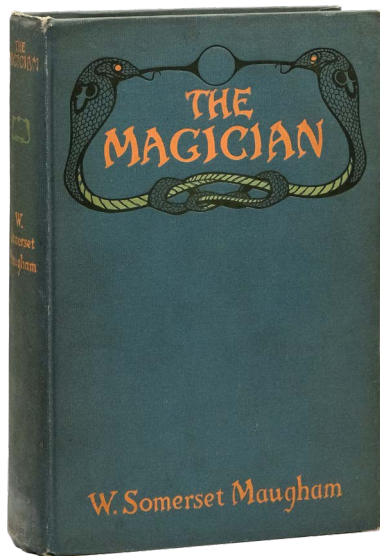


[LATOUCHE TO ELMSLIE]

192. Vatsyayana. *The Kama Sutra of Vatsyayana.*

Benares/NY: The Society of the Friends of India, 1925. xxi, 175pp., with 8 black-and-white plates. 8vo. Translated by The Hindoo Kama Sahstra Society. From a total edition of 800, this being one of 750 copies bound in "Batik Parchment" backed with black cloth. Though called for, this copy unnumbered. Boards rubbed and worn, with some splitting at corners. Mild sunning to board tops and fore-edges. Binding secure; gilt spine titles nice and bright. Inscribed on the front free endpaper by Latouche, who quotes a line from the Wallace Stevens poem "Peter Quince at the Clavier": "...but in the flesh it is immortal... J to K Noel 1952 NY-NY." **\$250.**





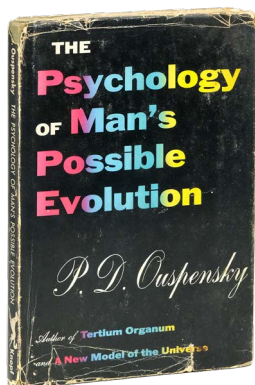
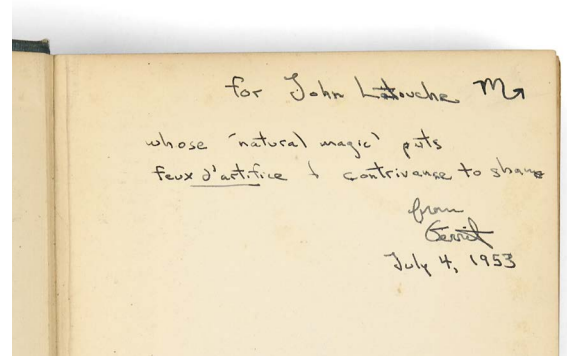
[GERRIT LANSING TO LATOUCHE]

193. Maugham, W. Somerset. *The Magician*.

NY: Duffield & Company, 1909. First American edition. 310pp. 8vo. Slate blue cloth stamped in orange, green, and black on front board and spine. Moderate shelfwear. Dulling to spine panel, with some damp staining at base. Toning to textblock edges. Good to very good. Inscribed on the front endpaper: “For John Latouche [Scorpio symbol] whose ‘natural magic’ puts *feux d’artifice* & contrivance to shame from Gerrit [Lansing] July 4, 1953.” **\$750.**

A nice example of the depth of friendship between Latouche and

polymathic poet Gerrit Lansing (1928-2018). Lansing, a childhood friend and later Harvard classmate of Kenward Elmslie’s, was a close part of he and Latouche’s circle in the early- to mid-1950s. In conversations with Latouche’s biographer over half a century later, Lansing recalled Latouche’s “incredible generosity” and went so far as to credit the lyricist with “helping to make him a poet” (Pollack, p. 348). According to Lansing’s obituary in the Gloucester Times, Latouche at one point hired him to adapt the writings of H. P. Lovecraft into a film treatment, a project that evidently never bore fruit. Lansing’s choice of gift here—a novel about a diabolical magician, based on Aleister Crowley, who sacrifices a woman in order to create a homunculus—reflects his life-long interest in the occult, which spanned his roles as poet, collector, and bookseller. A compelling association.



[LATOUCHE’S COPY, WITH HIS NOTES]

194. Ouspensky, P. D.

The Psychology of Man’s Possible Evolution.

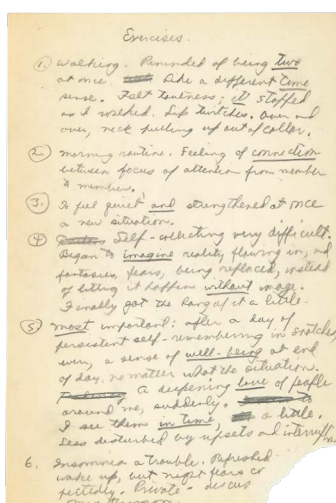
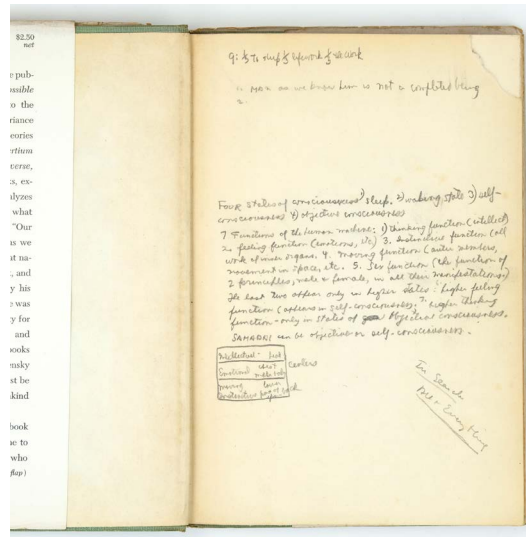
NY: Alfred A. Knopf, 1954. First edition. 114pp. Small 8vo. Green cloth stamped in blue on front board and spine; red topstain; dust jacket. Toning/soiling to edges of lightly rubbed boards. Top corners ripped from front and rear end endpapers and rear flyleaf; penciled underlining and marginalia throughout; penciled notes on endpapers (see note below).

Good in a good, unclipped jacket with chips at spine ends and base of rear panel, numerous creased tears, fading to spine. **\$250.**

A collection of five introductory lectures in which the Russian esoteric philosopher “analyzes man as he is from the point of view of what he may become,” per front jacket flap. Though the book is without ownership inscription, we believe this to have been John Latouche’s copy, with his occasional underlining and marginalia, and list-like summaries on the endpapers. Ouspensky’s writings held a perennial fascination for the intellectually omnivorous Latouche: “To the very end, he turned for consolation to spiritual writings, specifically, as [close friend Harry] Martin recalled, ‘an ultra-esoteric book’ about George Gurdjieff and P. D. Ouspensky.” (Pollack, p.463). Pollack surmises that book may to have been Ouspensky’s -->

In *Search of the Miraculous*, which Latouche had referenced in a 1949 journal entry; we find it equally plausible that *The Psychology of Man's Evolution* was the book Latouche had been re-reading in the final days of his life, particularly considering that, as he died at the Calais, Vermont residence he shared with Elmslie, it makes sense that the book would have ended up in Elmslie's possession.

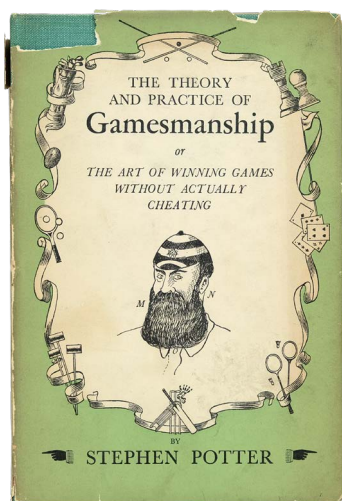
The torn-off page corners offer further proof that this copy belonged to Latouche, who noted in a 1945 diary entry: "Even today, I still absently tear off the corners of books and chew them, partly due to a habit arising out of a vitamin deficiency, no doubt, but also due to some animistic motivation that somewhat by eating the books, I would absorb the wisdom in them." (Pollack, p.15).



Also laid in are the following: 1) a 6 x 4 in. notecard containing a list of six penciled "exercises," which seem to be Latouche's reflections on various mindfulness tactics, e.g. "1. Walking. Reminded of being two at once. Like a different time sense. Felt tautness; it stopped as I walked. Lip twitches. Over and over, neck pulling up out of collar." The bottom corner of the card has been torn off, obscuring part of a note pertaining to his insomnia.

2) a second notecard, 4-3/4 x 3-1/8 in., containing the name and address, at Hotel Stuyvesant, of "Madam Arnstein," whose identity has regrettably eluded our efforts of discovery.

An uncommon first with compelling ownership history.

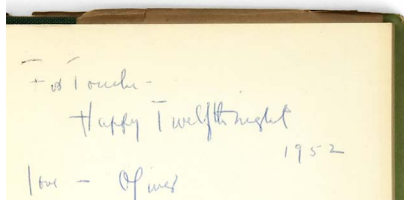


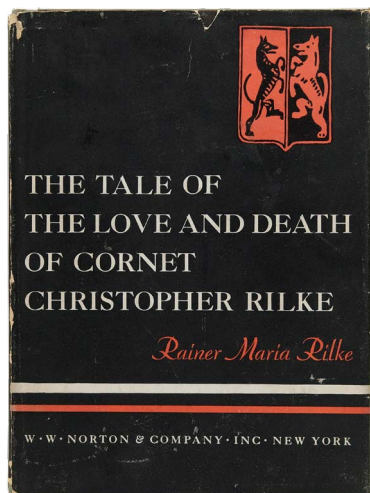
[INSCRIBED TO LATOUCHE BY OLIVER SMITH]

195. Potter, Stephen.

The Theory and Practice of Gamesmanship, or The Art of Winning Games Without Actually Cheating.

London: Rupert Hart-Davis, 1951. Illustrated by Frank Wilson. Fifth printing. ix, 128pp. Small 8vo. Green cloth; silver spine titles; dust jacket. Very good in a good jacket with chips at head of front panel and spine ends, hinge wear. Inscribed on ffep: "For Touche - Happy Twelfth night 1952 love - Oliver." Presumably inscribed by American scenic designer Oliver Smith (1918-1994), who beginning in the late 1930s was part of the "Little Friends" group of Latouche, Paul Bowles, and Harry Dunham, and whose larger social circle included composers Aaron Copland and Virgil Thompson, poets E. E. Cummings and Edwin Denby, photographer Rudy Burckhardt, and others. \$50.



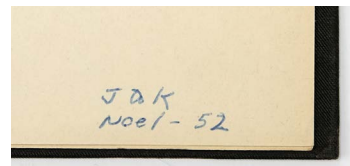


[LATOCHE TO ELMSLIE]

196. Rilke, Rainer Maria.

The Tale of The Love and Death of Cornet Christopher Rilke.

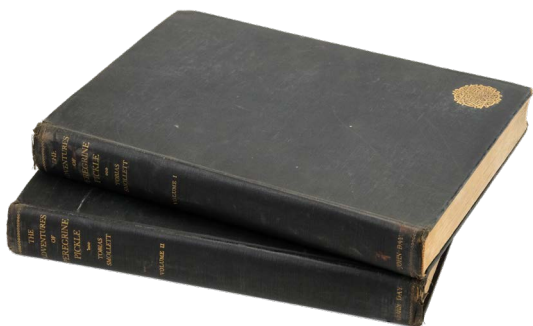
Translated by M. D. Herter Norton. NY: W. W. Norton & Company, 1932. First edition. 38pp. 8vo. Black and gray cloth; gilt spine titles; dark red topstain; dust jacket. Near fine in a very good, price-clipped jacket with small chips at head of front panel and base of spine, moderate rubbing. Inscribed on the front endpaper from John Latouche to Kenward Elmslie: "J to K Noel - 52." **\$150.**



[WITH ORIGINAL POEM BY LATOCHE]

197. Smollett, Tobias. *The Adventures of Peregrine Pickle* [2 Vols.].

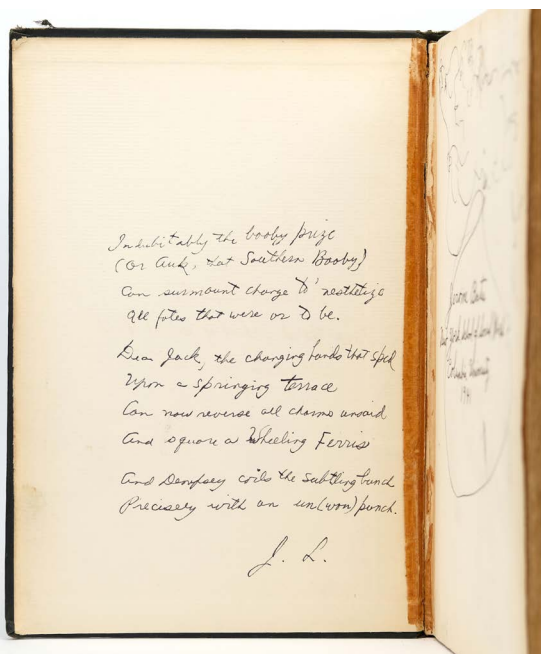
NY: The John Day Company, 1929. Illustrated by Alexander King. No. 405 from an edition of 1,000. 2 vols. xv, 648pp., paginated continuously. 4to. Black cloth stamped in gilt on front board and spine; lacking jackets, apparently as issued. Bumping and wear to corners, with boards showing through in places. Fraying to cloth at spine ends. Splitting to front and rear gutters of both volumes. Former owner's name, address, and 1941 date inked on ffep of both volumes. Fair to good, but notable for the inclusion of a ten-line poem, unique as far as we can determine, bearing the initials of John Latouche, and penned to the front pastedown of volume 1:



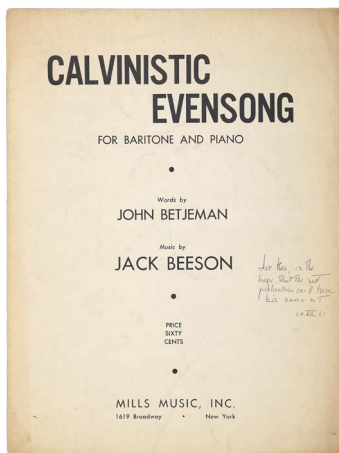
*"Indubitably the booby prize
(Or auk, that southern Booby)
Can surmount change to 'nesthetize
All fates that were or to be.*

*Dear Jack, the changing hands that sped
Upon a springing terrace
Can now reverse all charms unsaid
And square a wheeling Ferris*

*And Dempsey coils the subtling bunch
Precisely with an un(won) punch."*



Latouche, presumably having purchased the books second-hand, has also added an initialed drawing above the former owner's name, which he has circled with a question mark. We lack any theories as to who the "Jack" referred to in the poem might have been. **\$150.**

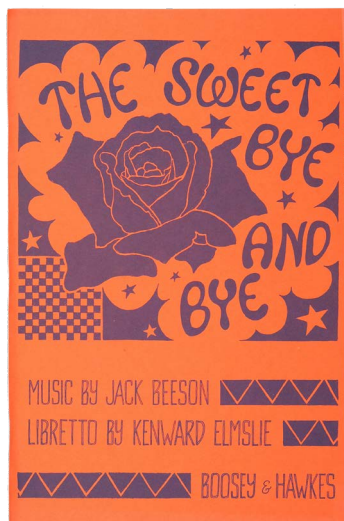
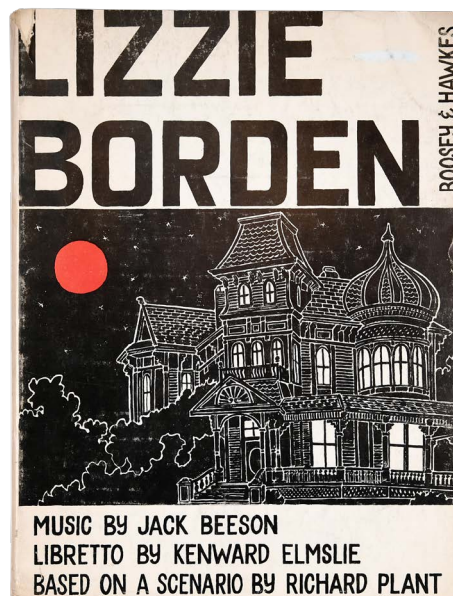


198. Beeson, Jack. and John Betjeman.
Calvinistic Evensong.

6pp. Single sheet unbound in wraps. Light toning and soiling to wraps; very good. Inscribed on front cover: "For Ken, in the hope that the next publication will have his name on it 28 XII 61." A vocal score for baritone and piano, as inscribed presumably by composer Jack Beeson. Elmslie notably wrote librettos for two Beeson operas, *The Sweet Bye and Bye* (1957) and *Lizzie Borden* (1965). **\$75.**

199. Beeson, Jack, and Kenward Elmslie.
Lizzie Borden A Family Portrait in Three Acts.

New York: Boosey and Hawkes, 1967. 289 pp. 4to. Signature-bound in pictorial wraps. Chip to top of front cover affecting the "L" of title; moderate rubbing and wear. Good to very good. Vocal score for the opera, composed by Beeson with libretto by Elmslie, depicting the life of the accused ax-murderer Lizzie Borden. Based on a scenario by Richard Plant. Cover design by Joe Brainard; a rather uncommon work of his. **\$150.**

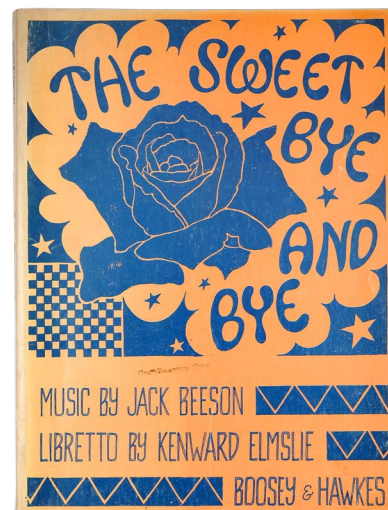


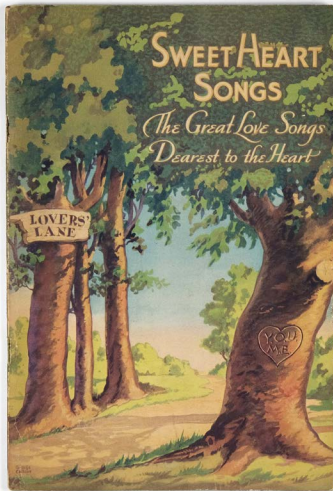
200. Beeson, Jack, and Kenward Elmslie.
The Sweet Bye and Bye.

New York: Boosey and Hawkes, Inc., 1966. 85pp. 8vo. Saddle-stapled in orange printed wraps. Very near fine. Elmslie's libretto for the opera composed by Jack Beeson. Cover by Joe Brainard. **\$100.**

201. Beeson, Jack, and Kenward Elmslie.
The Sweet Bye and Bye.

New York: Boosey and Hawkes, Inc., 1966. 238pp. 4to. Signature bound in pictorial wraps. Fading and creasing to spine; light edgewear; toning to textblock edges. Good to very good. Vocal score for the opera composed by Beeson, with libretto by Elmslie. Cover by Joe Brainard. **\$100.**





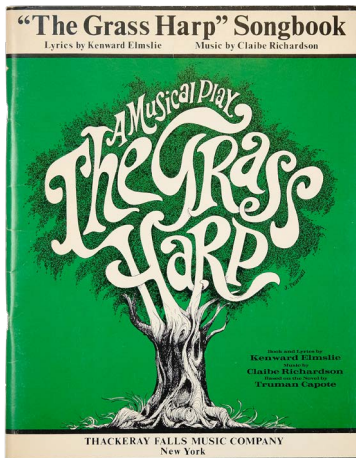
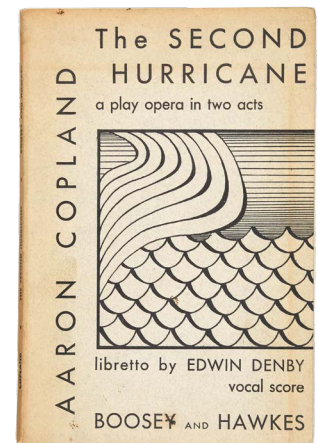
202. [Berch, Jack]. *Sweet Heart Songs : The Great Love Songs Dearest to the Heart.*

New York: Treasure Chest Publications, Inc., 1938. 63pp. 8vo. Saddle-stapled in illustrated card wraps. Pulling to staples; wear along spine hinge; numerous dog-eared corners; significant toning to textblock. Very good. Inscribed over author's photo on first page: "Best Wishes to Kenward + B.B. [Bill Berkson] Jack 'The Swinger' Berch 12.25.67 AMOR." Berch was a popular 1930s-50s radio personality known to take on different personas on air, whether singing or announcing. **\$75.**



203. Copland, Aaron, and Edwin Denby. *The Second Hurricane : A Play Opera in Two Acts.*

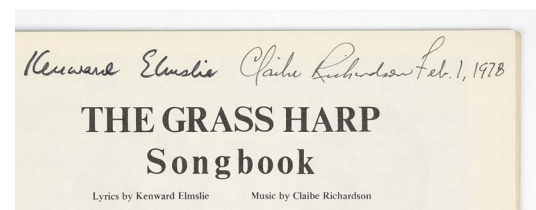
New York: Boosey and Hawkes, [n.d.]. 112. 4to. Signature-bound in printed wraps. Toning and soiling to wraps. Very good. Undated reprint of this vocal score for Copland's two-act play opera for school-aged children, with libretto by poet and dance critic Edwin Denby, reportedly his first published work. **\$100.**



204. Elmslie, Kenward, and Claibe Richardson. *The Grass Harp Songbook.*

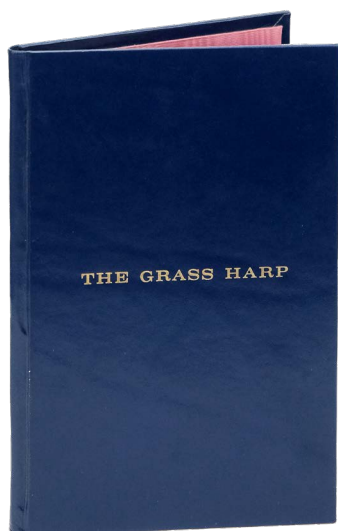
New York: Thackeray Falls Music Company, 1971. 54pp. 4to. Saddle-stapled in wraps. Rubbing and wear along spine and edges. Very good or better. *Signed by Richardson and Elmslie to title page, and dated February 1, 1978. \$300. Two copies available.*

After years of collaborating on the stage adaptation of *The Madwoman of Chaillot* in the mid-60s, a rights squabble inspired Richardson and Elmslie to shift their attention to adapting Truman Capote's novel *The Grass Harp*. An international casting call and several off-Broadway performances brought the show to the Martin Beck Theatre for a premier in November 1971. One of the last gasps of entirely acoustic Broadway musicals, the show lasted seven performances, outlasting Truman Capote's March 1952 dramatic adaptation of six performances in the same theater. The under-reviewed production left little paper trail, paralleling a week of major New York City newspaper strikes. After one week of shows, producers opted to route remaining funds into a cast recording in lieu of further performances. When it finally reached critics' ears in 1972, immediate praise ensued, and the musical has enjoyed numerous productions since.



205. Elmslie, Kenward, and Claibe Richardson.
The Grass Harp Songbook.

NY: Thackeray Falls Music Company, 1971. 54pp. 4to. Saddle-stapled in printed wraps. Light corners wear. Faint toning to textblock edges. Near fine. Music and lyrics from the musical play based on Truman Capote's novel of the same name, for which Elmslie wrote the lyrics and Claibe Richardson the music. **\$75.** [Unsigned copy of 204.]

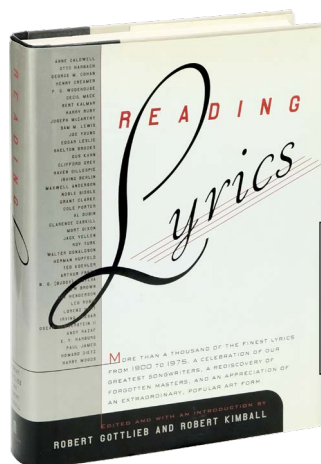


206. Elmslie, Kenward, and Claibe Richardson.
The Grass Harp : A Musical Play.

NY: Samuel French, 1971. 83pp. 8vo. Blue leather stamped in gilt on front board; purple holographic endpapers. Two spots of soiling to fore-edge of ffp. Else fine. A custom-rebound copy of the text-only version of the musical play based on Truman Capote's novel of the same name, for which Elmslie wrote the lyrics and Claibe Richardson the music. **\$100.**

207. Elmslie, Kenward, and Marvin Fisher.
Love-Wise.

NY: Marvin Music Company, [circa 1967]. [4]pp. Single sheet, folded. Very good or better, with mild creasing to corners. A song by Elmslie, with music by Marvin Fisher, as first and most notably recorded by Nat King Cole in 1959. Elmslie's first separate publication, here in its second issue, per Bamberger A1. **\$50.**



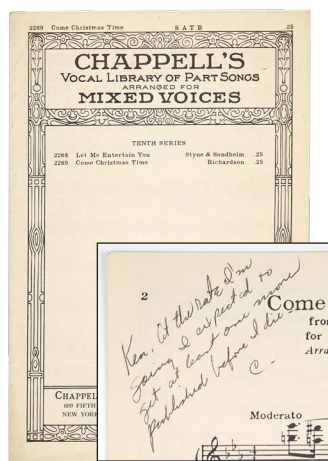
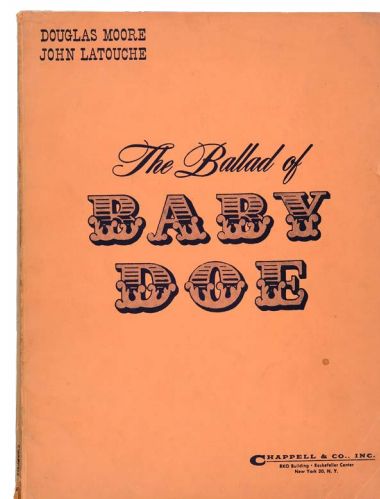
For Kenward Elmslie -
 Hope you enjoy this!
 Bill Gottlieb

208. Gottlieb, Robert, and Robert Kimball, eds.
Reading Lyrics.

NY: Pantheon Books, 2000. xxvi, 706pp. 8vo. Gray and black papered boards; silver spine titles; dust jacket. Light toning to board edges. Else near fine in a very good, unclipped jacket showing light toning, oms small chip at top rear tip. Inscribed by Gottlieb on the ffp: **"For Kenward Elmslie – Hope you enjoy this! Bill Gottlieb."** An anthology collecting "more than one thousand of the best American and English lyrics of the twentieth century." A selection of John Latouche's lyrics are included, though none of Elmslie's. **\$50.**

209. Moore, Douglas, and John Latouche. *The Ballad of Baby Doe.*

NY: Chappell & Co., [circa 1958]. 250pp. 4to. Signature-bound in printed peach wraps. Toning, creasing, and some surface flaking to spine. Tear with small chip to fore-edge of front cover. General soiling. Good to very good. Vocal score for this opera with music by Douglas Moore and libretto by John Latouche. **\$50.**

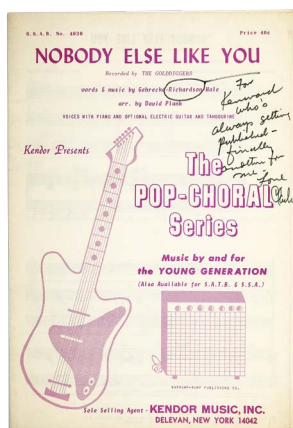
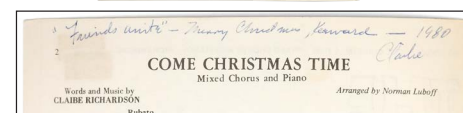
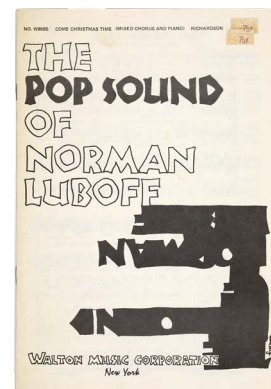


210. Richardson, Claibe. *Come Christmas Time.*

NY: Chappell & Co., 1964. 8pp., unbound in wraps. 4to. Very good, with light soiling to wraps, damp ring to rear. Inscribed by Richardson at head of p.2: "Ken, At the rate I'm going I expected to get at least one more published before I die. C." Apparently the first separate appearance of this vocal song, published as Chappell's Vocal Library of Part Songs 2269. **\$75.**

211. Richardson, Claibe. *Come Christmas Time* [*The Pop Sound of Norman Luboff*].

Dayon, Ohio: Walton Music Corporation, 1980. 10pp. Saddle-stapled in wraps. Very good or better, with mild toning, two price-stickers to front cover. Inscribed at head of p. 2: "'Friends Unite' - Merry Christmas, Kenward - 1980 Claibe." Vocal score of this song for mixed chorus by Richardson, in an arrangement by Norman Luboff. **\$50.**

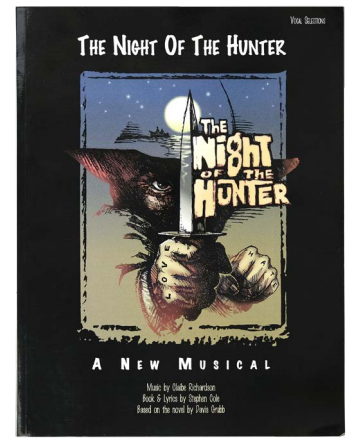


212. Richardson, [Claibe], [Frank] Gehrecke, and [Lee] Hale. *Nobody Else Like You.*

Burbank, CA: Barrump-Bump Publishing Co., 1973. 13pp. Very good, with light soiling. Inscribed by Richardson on front cover: "For Kenward who's always getting published – finally another for me Love Claibe." Unbound score for this song, as arranged by David Plank and recorded by The Golddiggers. Richardson and Elmslie had a fertile creative relationship, collaborating most notably on a musical adaptation of the Truman Capote novel *The Grass Harp*. **\$50.**

213. Richardson, Claibe, and Stephen Cole.
The Night of the Hunter.

Miami: Warner Bros. Publications, 1998. 88pp. 4to. Glossy pictorial wraps. Very good or better, with wear and slight laminate lifting at corners. Inscribed on the title page: "Dear Kenward "Expect a Miracle"... in fact lots of 'em all through a happy, happy 1999. Love, Claibe." Selected vocal scores for this musical adaptation of the 1953 Davis Grubb novel *The Night of the Hunter*, with lyrics by Stephen Cole and music by Richardson. **\$75.**



214. Rorem, Ned.
A Christmas Carol : 1500 A.D.

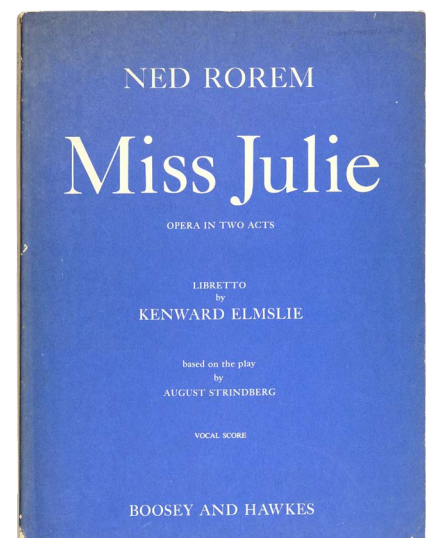
Philadelphia: Elkan-Vogel, [1953]. 5pp. Single leaf, loose in printed covers, 12 x 9 in. Soiling and toning to wraps. Very good. Inscribed by Rorem in green colored pencil on front cover: "for John Latouche with love and sad and tender greetings Ned - (Paris 1953) XMAS." **\$400.**

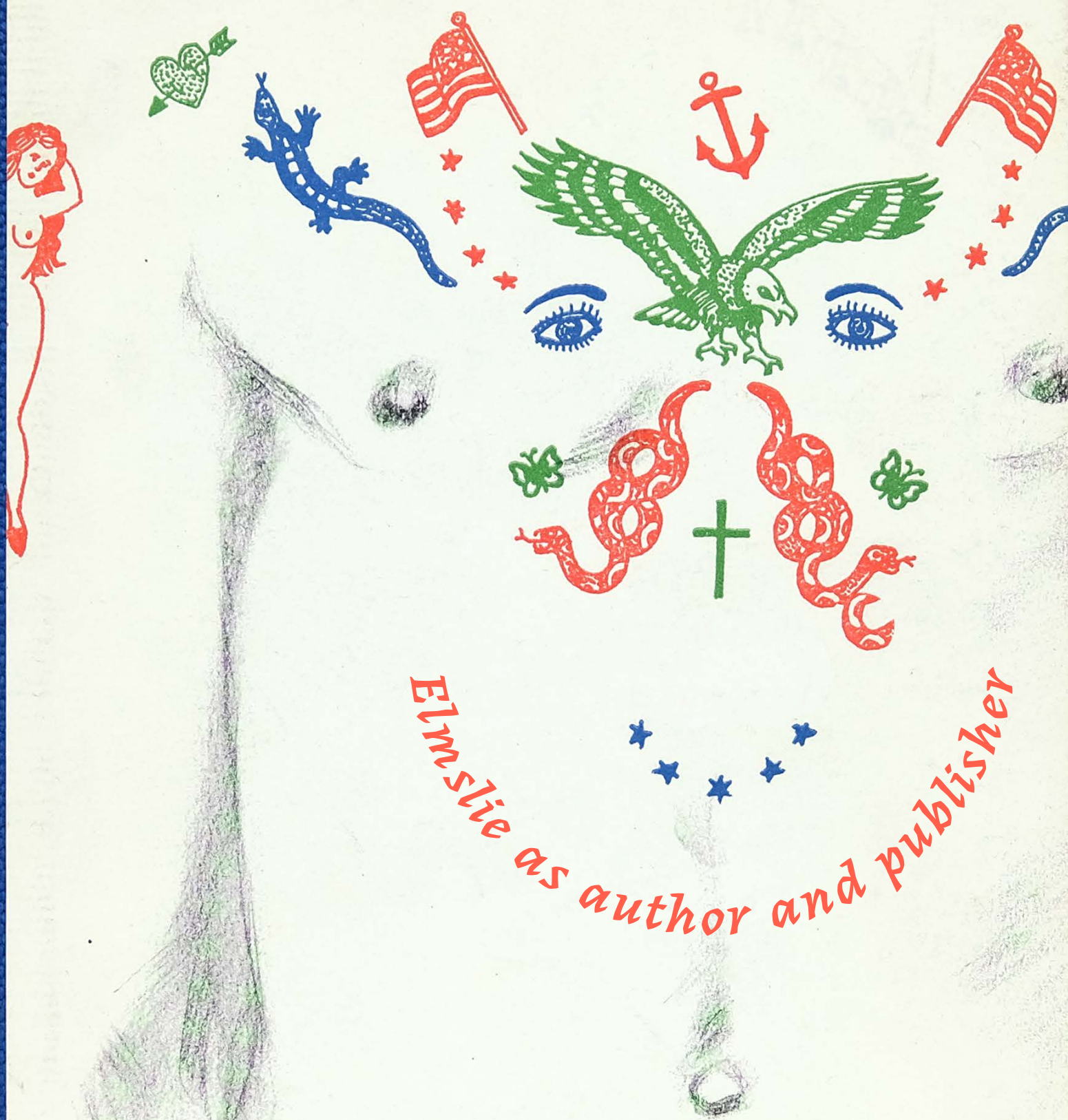
A modern musical setting for voice and piano of an anonymous carol, "This Endris Night," dating from the 15th century, by American composer and writer Ned Rorem (1923-2022). With an intriguing if mysterious inscription—we have been unable to ascertain what might have prompted, from abroad, Rorem's "sad and tender greetings"—illustrative nonetheless of the warm friendship between Rorem and the older Latouche. Paraphrasing Oscar Wilde in a 1994 memoir, Rorem wrote that Latouche had

"put his genius into his life and his talent into his art," christening him "a sort of preface to Sondheim" (Rorem, *Knowing When to Stop*, p. 253).

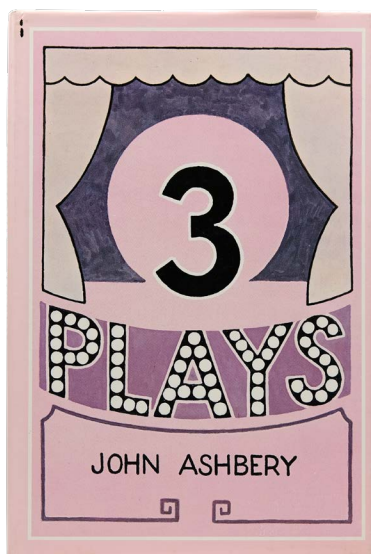
215. Rorem, Ned, and Kenward Elmslie.
Miss Julie : Opera in Two Acts.

NY: Boosey and Hawkes, 1968. 224pp. 4to. Signature-bound in blue wraps. Mild rubbing and toning to wraps, with soft crease to front cover. Very good or better. Vocal score for the opera by Rorem, for which Elmslie wrote the libretto. Based on the play by August Strindberg. **\$40.**





Elmslie as author and publisher

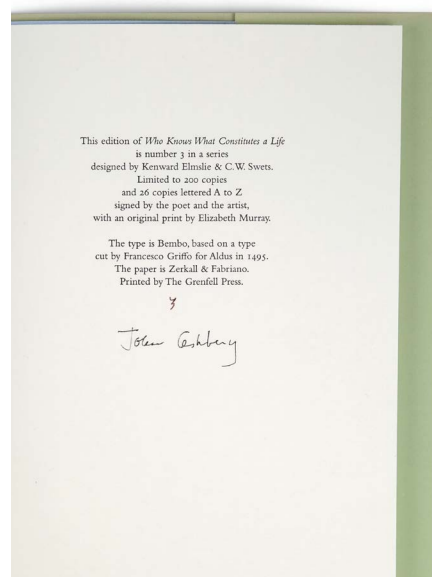
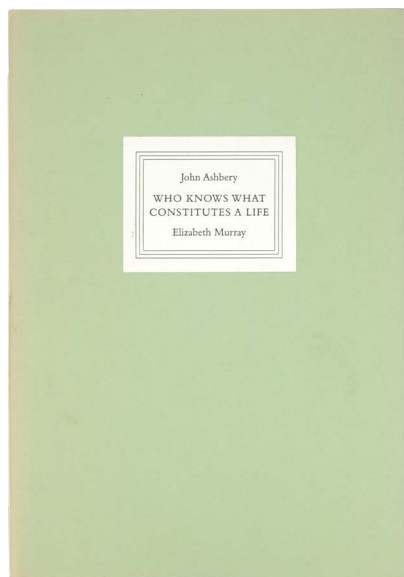


216. Ashbery, John. *Three Plays*.

Calais, VT: Z Press, 1978. Copy "J" of 26 lettered copies **signed by Ashbery** to colophon at rear. 160pp. 8vo. Brown cloth; pink paper title-label to spine; dust jacket. Two small spots of insect nibbling to jacket and board cloth at head of front hinge. Else near fine in a lightly rubbed jacket with two short closed edge tears. Cover by Joe Brainard. **\$200.**

217. Ashbery, John, and Elizabeth Murray. *Who Knows What Constitutes a Life*.

Calais, VT: Z Press, 1999. Copy "Z" of 26 lettered copies **signed at rear by Ashbery, with an original five-color print by Murray bound in and signed by her in pencil.** [12]pp. 8vo. Saddle-sewn in light green yapped French wraps with title-label mounted on front cover. Near fine, with light sunning to spine, some faint spots of soiling to covers. No. 3 in a Z Press series designed by Kenward Elmslie and C. W. Swets pairing poets and artists. **\$500.**

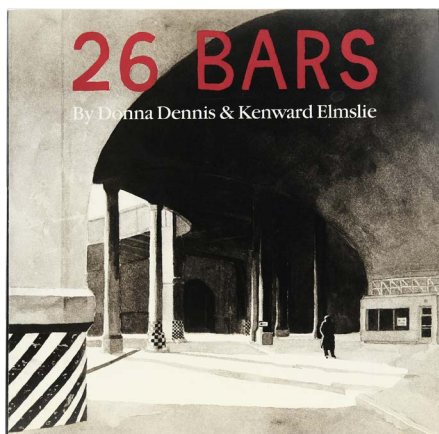


218. Ashbery, John, and Elizabeth Murray. *Who Knows What Constitutes a Life*.

Calais, VT: Z Press, 1999. One of 200 unsigned copies with a color reproduction of Murray's print tipped onto page 6. [12]pp. 8vo. Saddle-sewn in light green yapped French wraps with title-label mounted on front cover. Very good, with light soiling to covers, mild sunning around edges. No. 3 in a Z Press series designed by Kenward Elmslie and C. W. Swets pairing poets and artists. **\$125. Several available.**

219. Brownstein, Michael. *Strange Days Ahead*.

Calais: VT: Z Press, 1975. From an edition of 1,500. 91pp. 8vo. Signature-bound in photo-illustrated wraps. Near fine. A collection of poems. **\$10.**

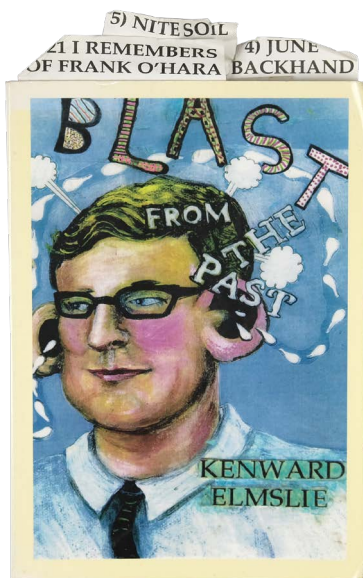
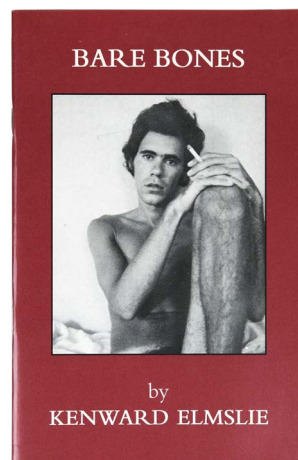


220. Dennis, Donna, and Kenward Elmslie. *26 Bars*.

Calais, VT: Z Press, 1987. From a total edition of 3,000. 165pp. 4to. Perfect-bound in pictorial wraps, 10 x 10 in. Near fine, with light corner wear. Black-and-white illustrations throughout. A collaborative project detailing 26 imaginary bars, one for each letter of the alphabet, with texts (including imaginary cocktails) by Elmslie, and drawings of the fictional establishments by Dennis. Uncommon, despite its generous limitation. Bamberger A36. **\$50.**

221. Elmslie, Kenward. *Bare Bones*.

Flint, MI: Bamberger Books, 1995. First edition. 16pp. 8vo. Saddle-stapled in photo-illustrated wraps. Some light finger-smudging to rear cover, else fine. A single poem about Elmslie's three-decade relationship with Joe Brainard, who died in 1994. Scarce. **\$50.**



[HIS ANNOTATED READING COPY]

222. Elmslie, Kenward. *Blast from the Past*.

Austin: Skanky Possum, 2000. 87pp. 8vo. Perfect-bound in glossy pictorial wraps. Very good, with annotations in Elmslie's hand and tipped-on slips sequencing a reading order. We suspect this copy was used in preparation for a reading with Bill Berkson at the St. Marks Poetry Project on October 17, 2001. The most heavily annotated work in the book is "Fifties Probe," which Elmslie in a letter written earlier that month to Lucia Berlin references as the centerpiece of his reading, calling it "my Ashbery Roast cut a tad" (Livingston, *Love, Loosha*, p. 171). **\$100**

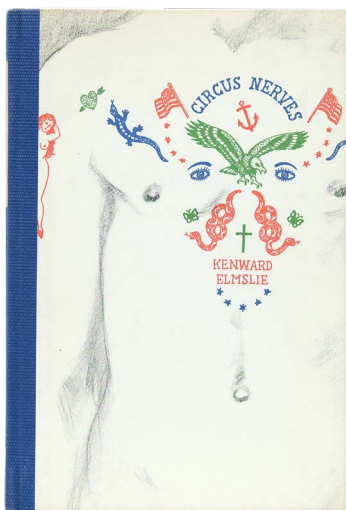
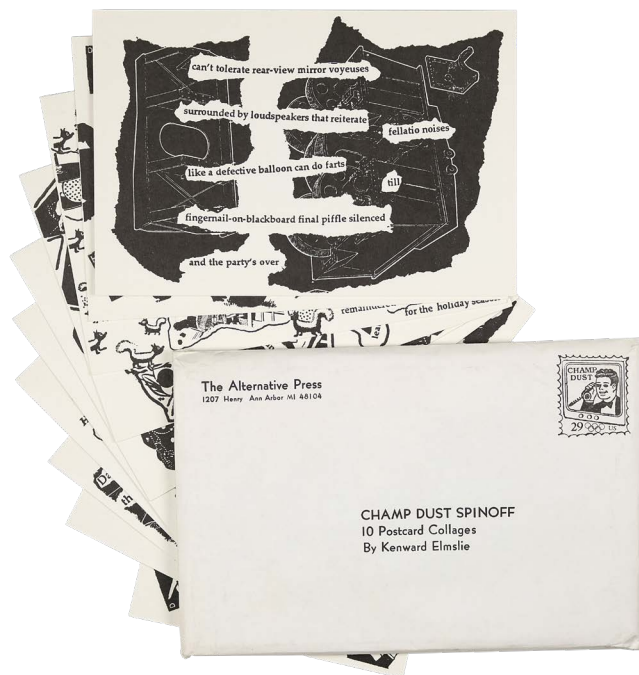
223. Elmslie, Kenward. *Blast from the Past*.

Austin: Skanky Possum, 2000. 87pp. 8vo. Perfect-bound in glossy pictorial wraps. Near fine, mild fading to spine. A collection of stories, poems, song lyrics, and remembrances. **\$25.**

224. Elmslie, Kenward.

Champ Dust Spinoff.

Ann Arbor, MI: The Alternative Press, [circa 1996]. Ten numbered and titled postcards, 4 x 6 in., each with a different Elmslie collage of text and images printed in black on recto; numbers and titles on rear, along with Elmslie's signature (facsimile), publisher's address, and faux-mail-stamp motif in top right; in original printed envelope. Rubbing and corner bumping to envelope. Postcards fine. Our putative date based on the presence of Olympic Rings and "US" in the faux-stamp on versos. Elmslie also authored a prose piece titled "Champ Dust," which was published in 1994, with illustrations by Joe Brainard, as a special issue of Ivan Suvanjieff's journal *The New Censorship*. OCLC locates only five institutional holdings of this title, which is not included in Bamberger's 1993 Elmslie bibliography. **\$250.**



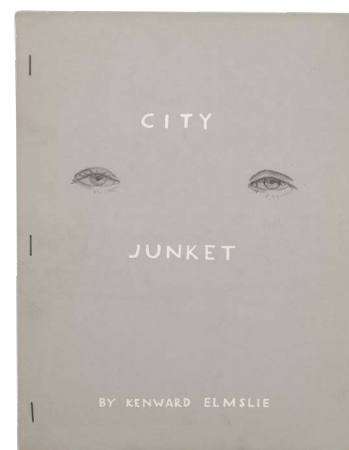
225. Elmslie, Kenward.

Circus Nerves.

Los Angeles: Black Sparrow, 1971. No. 141 of 200 hardcover copies **signed by Elmslie to colophon**. 49pp. 8vo. Pictorial boards backed with blue cloth; paper title-label to spine; lacking the acetate jacket. Mild toning and soiling to boards; one bump to top edge of rear board. Very good. Cover by Joe Brainard. Bamberger A17. Morrow & Cooney 109b. **\$40.**

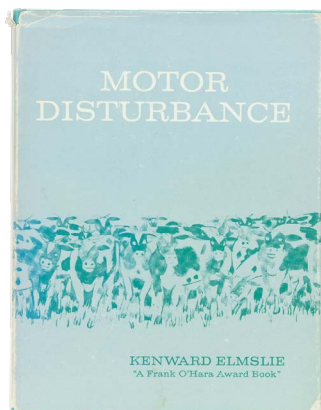
226. Elmslie, Kenward. *City Junket.*

NY: Adventures in Poetry/Boke Press, 1972. From an edition of 350. 66pp. 4to. Side-stapled in wraps with cover illustration by Alex Katz. Bumping to bottom corner, soiling to rear cover. Very good. A play. Bamberger A20. **\$30.**



227. Elmslie, Kenward. *Girl Machine.*

NY: Angel Hair Books, 1971. 8pp. Saddle-stapled in photo-illustrated wraps, 6 x 6-3/8 in. Near fine, with light toning. A single poem, written in response to a request from Gerard Malanga for a "think-piece about Busby Berkeley's films for Andy Warhol's *Interview*" (*The Angel Hair Anthology*, p. 584), and included later in 1971 in Elmslie's *Motor Disturbance*. Bamberger A16. **\$15. Several copies available.**

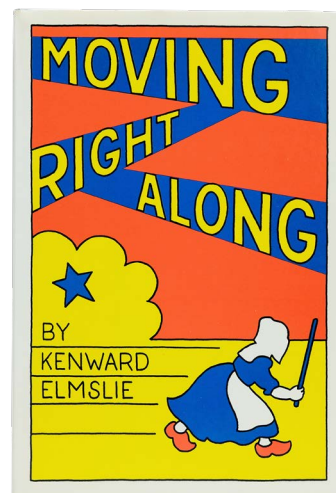


228. Elmslie, Kenward. *Motor Disturbance.*

NY: Columbia University Press, 1971. 75pp. 8vo. Green cloth; black spine titles; dust jacket. Bottom corners lightly bumped; board showing through at front tip. Very good in a very good, unclipped jacket with chipping at head of spine and tips. Bamberger A18. **\$25.**

229. Elmslie, Kenward. *Moving Right Along.*

Calais, VT: Z Press, 1980. One of 250 unsigned hardcover copies (though called for, this copy unnumbered). 122pp. Blue cloth; yellow title-label mounted to spine; dust jacket. Mild dust soiling to textblock top, else fine in a fine jacket. A collection of poems, with jacket design by Joe Brainard. Bamberger A31. **\$30.**



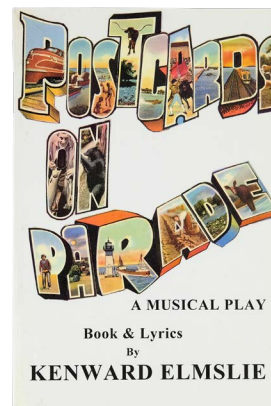
230. Elmslie, Kenward. *Nite Soil.*

NY: Granary Books, 2000. 40 numbered and titled cards of varying sizes containing text and visual collages by Elmslie, with a title card and a folded broadsheet list of titles (25 x 6 in.). Housed in a printed paper envelope. Envelope very good, with light wear and creasing. Cards fine—still in shrinkwrap. **\$20. Several available.**



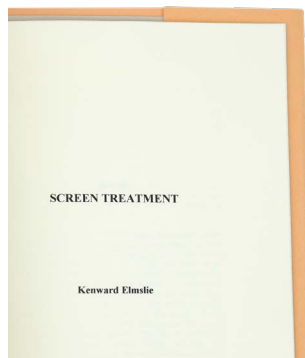
231. Elmslie, Kenward. *Postcards on Parade.*

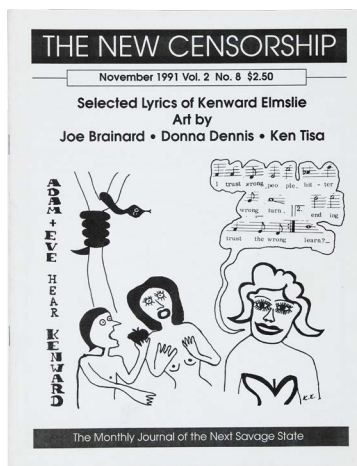
Flint, MI: Bamberger Books, 1993. From an edition of 800. 138pp. 8vo. Perfect-bound in wraps. Near fine. The book and lyrics of this musical play by Elmslie, as set to music by Steven Taylor. **\$25.**



232. Elmslie, Kenward. *Screen Treatment.*

[NY]: C.W. Swets, 1998. 18pp. 8vo. Plain yapped French wraps. Short closed tear, light crumpling to head of front cover. Near fine. A prose work, as privately published by Elmslie's late-90s assistant/companion Swets. Quite scarce; no copies on the market; OCLC locates just two institutional holdings. **\$100.**



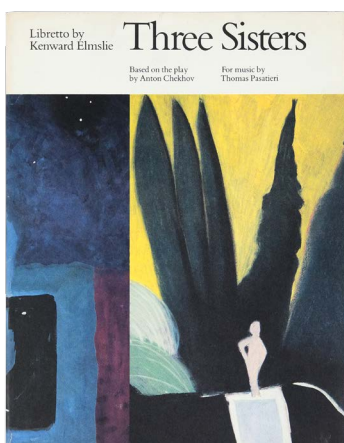


233. [Elmslie, Kenward] Suvanjieff, Ivan, ed. *The New Censorship Vol 2, Nos. 7 & 8*

Denver, CO: The New Censorship, 1991. 11/9pp. Saddle-stapled in printed wraps. Near fine. Two volumes, bound tête-be-tête, of this literary journal. No. 7: poems by Anselm Hollo with drawings by Jane Dalrymple-Hollo. No. 8: "Selected Lyrics of Kenward Elmslie," with art by Joe Brainard, Donna Dennis, and Ken Tisa. Uncommon. **\$40.**

234. Elmslie, Kenward. *The Seagull*.

NY: Belwin-Mills Publishing, 1974. 85pp. 8vo. Perfect-bound in wraps. Very good, with light wear and a crease to spine. Elmslie's libretto for an opera based on the Anton Chekhov play of the same name, as set to music by Thomas Pasatieri. Bamberger A24. **\$15.**



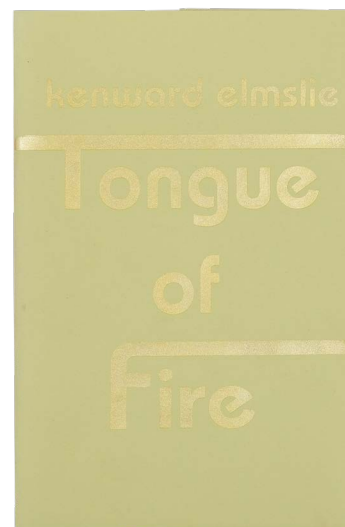
235. Elmslie, Kenward. *Three Sisters*.

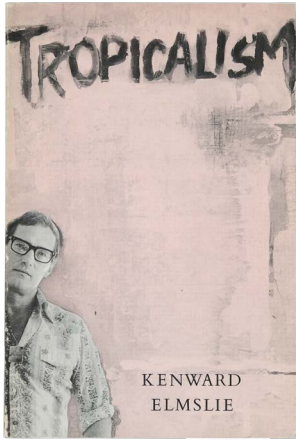
Calais, VT: Z Press, 1986. First edition, one of 1,250 copies. 72pp. 8vo. Perfect-bound in French wraps. Short closed tear to base of front spine hinge. Else about near fine. Elmslie's libretto for an opera based on Anton Chekhov's play of the same name, as set to music by Thomas Pasatieri. Covers by Jennifer Bartlett. An uncommon publication, despite its generous limitation. Bamberger A35. **\$40.**

236. Elmslie, Kenward. *Tongue of Fire*.



Inland Sea, 2005. From a total edition of 75, this being copy "E" of 26 copies **lettered, signed, and dated by Elmslie at rear, with a unique collage by him on the second leaf.** 16pp. 8vo. Saddle-stapled in green wraps with silk-screened jacket folded on. Some adhesive staining from the glue used in the collage, a few spots of soiling to covers. Uncommon publication. **\$125.** Other lettered/collaged copies also available; please inquire.





237. Elmslie, Kenward. *Tropicalism*.

Calais, CT: Z Press, 1975. Edition of 2000 copies. 77pp. 8vo. Signature-bound in pictorial wraps. Very good, with fading to spine. Front cover by Joe Brainard. Front cover photo by Gerard Malanga. Poems. Bamberger A25. **\$20.**

238. Elmslie, Kenward, ed. *ZZ (Z vol 2)*.

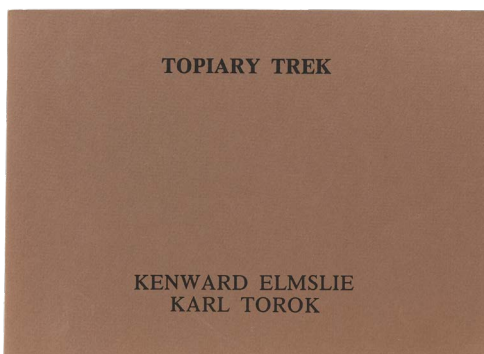
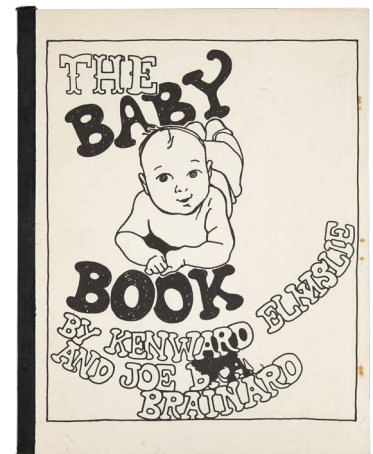
Calais, VT: Z Press, 1974. 147pp. 8vo. Pictorial wraps. Very good, some foxing to textblock edges. Cover by Ron Padgett. Contributors include Bruce Andrews, John Ashbery, Glen Baxter, Clark Coolidge, Barbara Guest, Valery Larbaud, Maureen Owen, Ron Padgett, James Schuyler, Lewis Warsh, et al. **\$25.**

239. Elmslie, Kenward, ed. *ZZZ (Z vol 3)*.

Calais, VT: Z Press, 1974. 123pp. 8vo. Pictorial wraps. Very good or better. Cover & logo by Donna Dennis. Contributors include John Ashbery, William Corbett, Donna Dennis, Tim Dlugos, Kenneth Koch, Joanne Kyger, Michael Lally, Ann Lauterbach, Frank O'Hara, Peter Schjedahl, John Wieners, et al. **\$25.**

240. Elmslie, Kenward, and Joe Brainard. *The Baby Book*.

[NY]: [Boke Press], 1965. One of 450 unsigned copies, from a total edition of 500. [37]leaves, printed recto only. Side-stapled with black fabric tape covering spine. Very good, with soiling and rubbing to wraps, some fraying to cloth tape at spine ends. Internally fine. A parody of mid-century baby books, as written by Elmslie and drawn (and lettered) by Brainard—their first collaborative book. Bamberger A4. **\$100.**

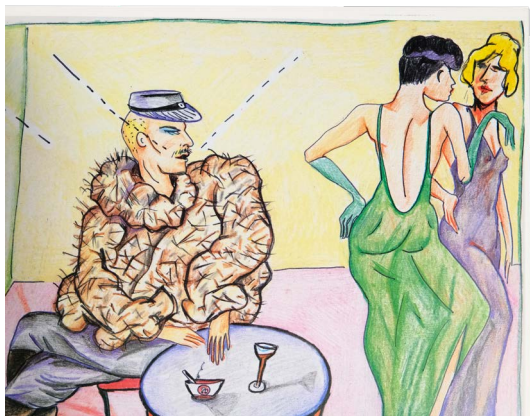


241. Elmslie, Kenward, and Karl Torok. *Topiary Trek*.

Bradford, UK / NY: Topia Press, 1977. No. 30 of 200 copies. [40]pp. Perfect-bound in brown matte wraps, 8-1/4 x 11-3/8 in. Poems by Elmslie with illustrations of gardens by English painter Karl Torok (1950-2015) reproduced in color. Bamberger A27. **\$30.**

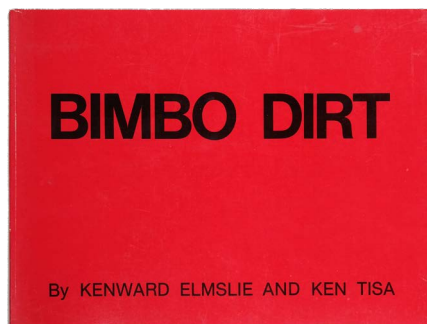
242. Elmslie, Kenward, and Ken Tisa.

Bimbo Dirt.



Calais, VT: Z Press, 1981. From a total edition of 750 copies. [80]pp. Signature-bound in red printed wraps, 9 x 11-7/8 in.

Text by Elmslie with illustrations by Tisa reproduced in black-and-white and color, including one fold-out leaf in color. Light edge and corner wear, rubbing along spine hinges. Very good or better. The basis for parts of the recording "Palais Bimbo Lounge Show." Bamberger A33. **\$60.**



243. Elmslie, Kenward, and Ken Tisa.

Palais Bimbo Snapshots.



Grindstone City, MI: The Alternative Press, [1982]. From an edition of 500. 10 postcards, 6 x 4-5/8 in., printed both sides in black on uncoated cardstock, housed in clear plastic cover and bound with white plastic spine clip. Toning to front and rear cards. Short splits to plastic cover at spine ends, two 1-in. splits to base of clip.

Cards near fine; altogether very good. Uncommon example of this postcard set, a collaboration between Elmslie and artist Ken Tisa, as printed by Ann and Ken Mikolowki's Alternative Press. Bamberger A32. **\$150.**

Also: three additional copies available, all very good or better, with mild toning, in plastic sleeves but lacking the plastic spine clips. **\$75 each.**

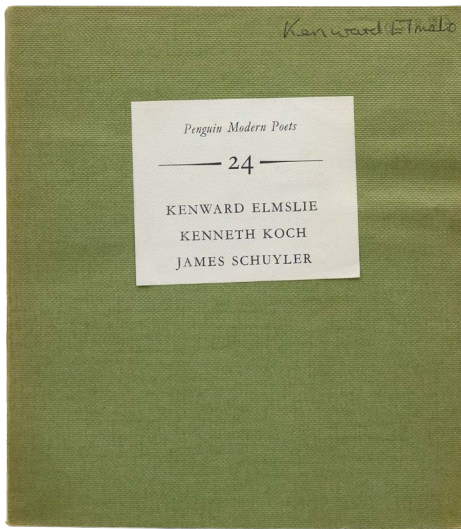


244. Elmslie, Kenward, and Trevor Winkfield.

Agenda Melt.

NY: Adventures in Poetry, 2004. Copy "O" of 26 lettered copies signed in pencil by Elmslie and Winkfield on limitation page at rear. 62pp. 8vo. Signature-bound in pictorial wraps., in an unprinted brown paper slipcase. Fine in a very good slipcase, slightly worn, with mild fading to fore-edge. Poems by Elmslie, with covers and three black-and-white interior drawings by Winkfield; their second collaboration, following *Cyberspace* (Granary Books, 2000). **\$50.** Signed copies M, N, and T also available at same price.





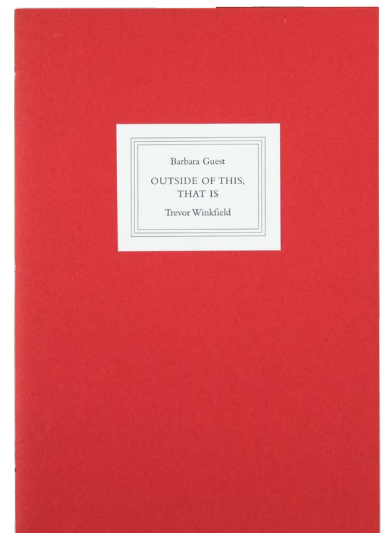
245. Elmslie, Kenward, Kenneth Koch, and James Schuyler.
Penguin Modern Poets 24.

Harmondsworth, England: Penguin Books, 1973. Elmslie's proof copy, **with his name penned on front cover**, of the 24th installment in the Penguin Modern Poets series, as guest edited by John Ashbery. 215pp. 8vo. Perfect-bound in green wraps with title card mounted on front cover. Moisture rippling to fore-edge of front cover and first few leaves. Soiling to textblock edges, light creasing to spine. About very good. Bamberger B21. **\$100.**

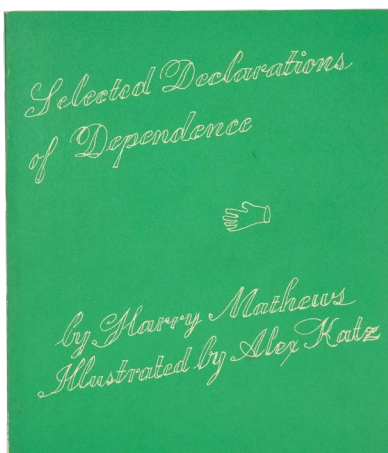
246. Guest, Barbara. Illustrated by Trevor Winkfield.
Outside of This, That Is.



Calais: Z Press, 1999. From an edition of 200. [12]pp. 8vo. Saddle-sewn in red French wraps with title-label mounted to front cover. A poem by Guest with color reproduction of a print (4-1/4 x 4-3/4 in.) by Winkfield tipped onto p. [6]. About fine. **\$75. Several copies available.**

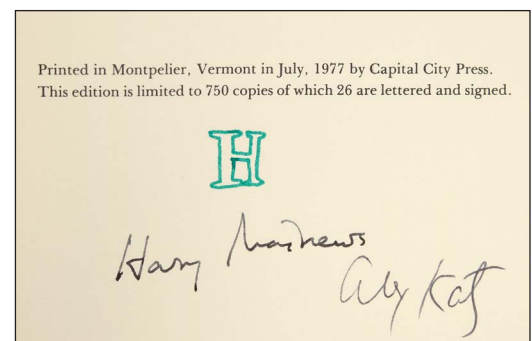


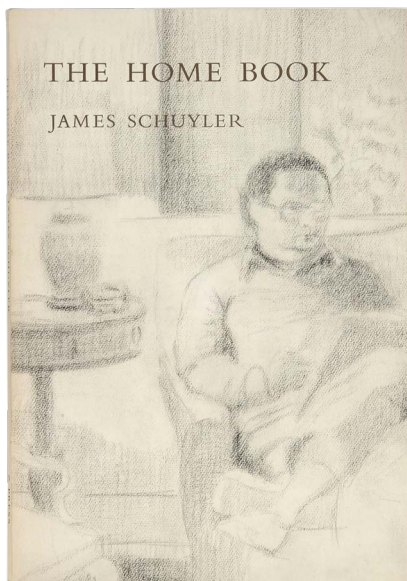
247. Mathews, Harry, and Alex Katz.
Selected Declarations of Dependence.



Calais, VT: Z Press, 1977. Copy "H" of 26 lettered copies signed by **Mathews and Katz to colophon at rear.**

From a total edition of 750 copies. 178pp. 8vo. Perfect-bound in green printed wraps. Near fine, with light rubbing to hinges. A prose work by Mathews based on the words occurring in forty-six English proverbs. With repeating Alex Katz drawings of dogs printed recto. **\$200.**

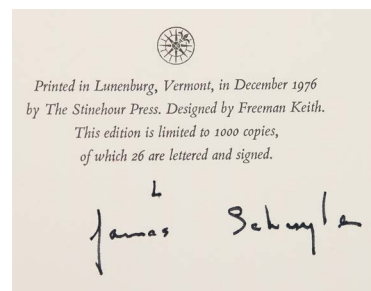




248. Schuyler, James.

The Home Book : Prose and Poems, 1951-1970.

Edited by Trevor Winkfield.
Calais, VT: Z Press, 1977. Copy
"L" of 26 lettered copies **signed
by Schuyler to colophon at
rear**. 97pp. 8vo. Signature-bound
in printed wrappers with front
cover illustration by Darragh
Park. From a total edition of 1,100
copies. Printed by the Stinehour Press. Wraps a trifle toned,
slight twist to spine; very good or better. **\$200.**

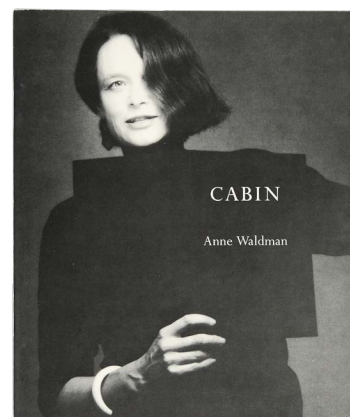


249. Thomas, Richard. *Glass*.

Calais, VT: Z Press, 1981. From an edition of 750. 38pp. Saddle-stapled in printed French wraps, 7-1/4 x 6-1/8 in. Near fine, with slight wear to top leading corner. Collection of poems, somewhat uncommon despite its large limitation. **\$25.**

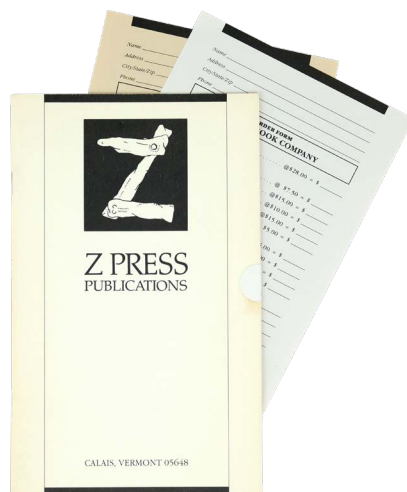
250. Waldman, Anne. *Cabin*.

Calais, VT: Z Press, 1984. Second printing, in photo-illustrated wraps. One of 500 copies. 21pp. Fine. **\$10.**



251. Welish, Marjorie. *Two Poems*.

Calais, VT: Z Press, 1981. First edition. 18pp. Saddle-stapled in blue French wraps, 7-1/4 x 6-1/8 in. Quite mild fading to spine, else fine. **\$20.**



252. Z Press Publications.

Calais, VT: Z Press, [circa 1986]. [20]pp. Small 8vo. Saddle-stapled in printed wraps. Very good or better, with toning and some adhesive-replated offsetting from original sticker closure. With two laid-in order forms for Inland Book Company and Small Press Distribution. A catalog of Z Press offerings, with blurbs and black-and-white photos. **\$10.**
Numerous copies available.

AFTERWORD

One of the great privileges of this vocation is the occasional chance to better know and understand someone like Kenward Elmslie—writer, publisher, artist, librettist, and patron—through the language we speak best: his books. I first met Ron and Patricia Padgett in the basement of Elmslie’s West Village townhouse to pick up some boxes of records for the Poetry Project (having filled a number of roles there over the years, I am now enjoying my cushy retirement post, “friend with a truck”). Ron, upon learning I was a bookseller, immediately asked if I wanted to look over Kenward’s shelves to see if I might be interested in buying the books. Sure, I said, but there was no need to look: I was already, to understate wildly, “interested.”

Every step and decision from there was just as simple, even if the hours grew exponentially longer. We invited our friend and colleague Evan Miller to partner with us, and took shifts appraising, cataloging, and sorting the books until their initial clear out. From there came more rounds of sorting, cataloging, and appraisal, often until the wee hours of the morning, until a jubilant and crowded public sale, where upwards of one hundred people came to our garage in Bed-Stuy to have their first visitation with Kenward’s books. We were regaled with stories and testaments about Elmslie, often from the very producers of the titles and inscriptions sitting on our shelves. This collective memorial invaluablely enhanced our sense of the man who collected, pored over, and treasured these books.

More stories emerged from the books themselves. Scattered inscriptions of gratitude to “The Fund for Poetry,” Elmslie’s humble program of \$1,000 checks he would anonymously send to poets and publishers, deepened what had been intimated to us by Ron from the first: that Elmslie was a tireless and generous supporter of the community he found himself in. As one friend told us, “I had no idea who sent me those checks ten years ago, but I look back on them often, whenever I doubt myself as an artist.” If this catalog and the attendant collection from which it was culled has impressed anything upon us, it is how true a testament to Kenward as any it seems, reflecting the breadth and depth of his creative intellect as well as the tender and loving associations Kenward had with so many represented here. Only a man who loves deeply could become so deeply loved himself, and it has been an honor to discover that for ourselves firsthand, and hopefully now to help share it with others.

This generosity and warmth has been made possible chiefly through displays of the same from Ron Padgett, who showed considerable faith and good will in allowing us this stewardship. We would like to thank him especially, as well as Evan Miller, who built more than the lion’s share of this document and thus enriched our own understanding of the material immeasurably.

Dave Morse
with Matty D’Angelo,
Better Read Than Dead Books

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